

FREEDOM OF INFORMATION AND PRIVACY ACTS

**SUBJECT: COMMUNIST INFILTRATION-MOTION
PICTURE INDUSTRY(COMPIC) (EXCERPTS)**

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FEDERAL BUREAU OF INVESTIGATION

Office Memorandum • UNITED STATES GOVERNMENT

TO : Mr. D. M. Ladd

DATE: July 21, 1949

FROM : H. B. Fletcher

SUBJECT: COMMUNIST INFILTRATION INTO THE MOTION PICTURE INDUSTRY

Mr. Tolson	_____
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There is attached hereto the Running Memorandum on the Communist infiltration into the Motion Picture Industry up to date as of July 15, 1949. This memorandum contains in addition to the information previously reported a summary of pertinent activities for the period of September 16, 1948, to July 15, 1949.

Each of the first nine sections hereinafter mentioned has been brought up to date and the new pages are being designated after each heading:

- I. History and Development of the Communist Party in Hollywood (Pages 81 - 82)
- II. Communist Infiltration of Labor Groups (Pages 79 - 82)
- III. Communist Infiltration of Intellectual Groups (Pages 104 - 105)
- IV. Communist Influence in Motion Pictures (Pages 64-67)
- V. Soviet Activities in Hollywood (Page 13)
- VI. Investigation of Communist Activities in the Motion Picture Industry By the Committee on Un-American Activities (Pages 138-145)
- VII. Association of Motion Picture Producers, Incorporated (No new pages)
- VIII. New York Ramifications of the Motion Picture Industry (Pages 25-26)
- IX. International Ramifications of Communist Infiltration Into the Motion Picture Industry (Pages 11 - 13)
- X. Anti-Communist Activities (Pages 8 - 14)

In accordance with your instructions, this Running Memorandum will again be brought up to date in six months.

Attachment

GHS:mhc

-1003

SUMMARY ON

THE COMMUNIST INFILTRATION INTO THE MOTION PICTURE INDUSTRY

July 15, 1949

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SUMMARY ON COMMUNIST INFILTRATION INTO THE
MOTION PICTURE INDUSTRY

I. HISTORY AND DEVELOPMENT OF THE COMMUNIST PARTY IN HOLLYWOOD

A. Communist International and National Declarations of
Interests in Motion Picture Industry

Willi Muenzenberg, in an article entitled "Capture the Film!" with the sub-title "Hints on the Use of, Out of the Use of, Proletarian Film Propaganda" which appeared in the Daily Worker on July 23, 1925, stated as follows:

"We must develop the tremendous cultural possibilities of the motion picture in the revolutionary sense....One of the most pressing tasks confronting Communist Parties on the field of agitation and propaganda is the conquest of this supremely important propaganda weapon, until now the monopoly of the ruling class, we must wrest it from them and turn it against them."

In stressing the importance of the motion picture, Muenzenberg calls attention to the fact that "the total attendance in the movie theatres of England, France and the United States is perhaps even today (1925) greater than the total of newspaper readers in those countries". Muenzenberg also states in this article "Not the destruction of tools and technical equipment, but their conquest and their turning to the use of the labor movement, for the idea—World of Communism".

In a second article by Muenzenberg found in the Daily Worker of Saturday, August 15, 1925, entitled "The Picture and the Film in the Revolutionary Movement", he quotes internationally famous Communists concerning the importance of motion pictures to the world Communist movement. He quotes Vladimir Ilitch Lenin in a conversation with Comrade A. V. Lunacharski, the former Soviet Commissar for Public Education, as stating:

"You must powerfully develop film production, taking especially the proletarian kino (motion picture theatres) to the city masses and in still a much greater extent to the village. You must always consider that of all the arts, the motion picture is for us the most important."

Muenzenberg also quotes the Chairman of the Executive Committee of the Communist International, Gregory E. Zinoviev, concerning the motion picture as follows:

"The motion picture in the possession of the bourgeoisie is the strongest means for the betrayal and befuddling of the masses. In our hands it can and must become a mighty weapon of Communist propaganda for the enlightening of the widest working masses."

Muenzenberg also quoted K. Worschilow, who at that time was the Commander of the Red Army in the Moscow Military District, as stating:

"The motion picture, as a cultural plane (the carpenter's tool), has won itself a place of honor in the U.S.S.R. It is no less popular in the Red Army than among the worker and peasant masses."

He quotes Clara Zetkin who has been referred to as the oldest revolutionary woman and an intimate friend of Lenin as stating concerning the significance of the film in the Communist propaganda:

"On no account can the Communist movement ignore the propaganda power of the motion picture."

In addition to these quotations cited by Muenzenberg, he also wrote in his article as follows:

"....In the factories or after working hours we could show the workers by means of trick film the constant lowering of their living conditions, of the actual lowering of their wages in comparison to the rising prices, and thus demonstrate the actual working out of bourgeoisie control of politics and industry."

"There are hundreds of motives and objectives that can be utilized in film propaganda. We are not oblivious to the colossal censorship difficulties, technical and organizational obstacles, that stand in the way of all these suggested plans. Much groundwork would already be won if we could put every Communist Party and organization into a position to show a monthly film chronicle of the most important happenings in Soviet Russia, and thus to bring the development of this strongest prop of the international proletarian and revolutionary movement into the clear vision of the masses."

Muenzenberg also relates,

"But next to nothing has been done to put the film into the arsenal of agitation and propaganda weapons of the Communist Party. Quite

properly the enlarged Executive Committee of the Comintern in March, 1925, called attention to this shortcoming, and instructed all affiliated Parties to concern themselves much more than formerly in turning this weapon to this service. Leading Comrades of the International have repeatedly and emphatically pointed out the tremendous significance of the film propaganda."

Muenzenberg concludes this article with the following statement:

"There must no longer be any country in which the Communist Party and its groups do not make extensive propagandist use of the motion picture film."

With regard to the foregoing quotations, it should be pointed out that they were taken from the Daily Worker, which is the Communist daily paper for the eastern part of the United States published in New York City. The author of this article, Willi Muenzenberg, was for many years a Party functionary of the Communist Party of Germany in Charge of Publications and Propaganda. He was generally considered to be the "Czar of Propaganda and Publications of the German Kommunistische Partei Deutschland." Confidential Informant, [REDACTED] a former member of the Communist Party and a reliable paid informant of the Los Angeles Office, has stated that Muenzenberg who is now deceased, was at one time a member of the Executive Committee of the Communist International. He related that Muenzenberg was not in the United States at the time this article was incorporated into the Daily Worker but that it was incorporated into the Daily Worker and the fact that it was reprinted would be considered by the Communists as a directive to be followed. He related that he has noted in the international correspondence in the past years that Willi Muenzenberg has attended Plenums of the Communist International in Moscow, Russia.

B. Communist Tactics, Strategy and Methods of Operation

In order to more clearly point out the motivating forces which cause Communists to carry out the teachings of Marx, Lenin and Joseph Stalin and to indicate the aim and objective of the Communist movement, quotations from various Communist periodicals and other authoritative sources are being set out in this section. In addition, reliable sources have indicated various methods of operation and tactical procedures used by the Communists, in some instances with regard to the motion picture industry, and these are also being set out in this section.

The Communist ethics must be considered in order to visualize the true significance and content of the tactics and statements of Communists and their fellow travelers. Lenin summarized this morality when he said:

"Our morality is entirely subordinate to the interests of the class struggle of the proletariat....For the Communists, morality consists entirely of compact, united discipline and conscious mass struggle against the exploiters. We do not believe in eternal morality, and we expose all the fables about morality."

It is clear from Lenin's statement that the individual Communist's ethical judgment is subservient to the will of the Communist Party. According to Lenin, the Communist code of ethics must reflect that the truth should give way to the class advantage. In other words, the Communists' word only has as much value as their conception of the interests of the class struggle may dictate.

The aim of the Communist Party in the United States is clearly indicated in "A Manual on Organization" of the Communist Party by J. Peters published in 1935. According to this manual, the Communist Party's aim is as follows:

"The Communist Party of the USA leads the working class in the fight for the revolutionary overthrow of capitalism, for the establishment of a Socialist Soviet Republic in the United States,..."

William Z. Foster, present leader of the Communist Party in the United States, stated in the book entitled "Toward Soviet America":

"The leader of the revolution in all its stages is the Communist Party....The establishment of an American Soviet Government will mark the birth of real democracy in the United States. For the first time the toilers will be free, with industry and the government in their own hands. Now they are enslaved: the industries and the government are the property of the ruling class."

To further show the allegiance of the American Communists, it should be noted that William Z. Foster, when testifying before the Fish Committee of the 71st Congress in 1930, stated:

"The workers of this country (the United States) and the workers of every country have only one flag. That is the red flag. That is the flag of the proletarian democracy."

In addition, to show the true revolutionary movement of the Communists in the United States, an excerpt of a pledge given to 2,000 individuals who were being initiated into the Communist Party at New York City in 1935, Earl Browder, at that time head of the Communist Party, USA, stated in part:

"I pledge myself to rally the masses to defend the Soviet Union, the land of victorious socialism. I pledge myself to remain at all times a vigilant and firm defender of the Leninist line of the Party, the only line that insures the triumph of Soviet power in the United States."

The deceptive principles employed by the Communist Party have been indicated by their use of trickery and subterfuge to employ a tactic or gain an objective. The following quotations of V. I. Lenin, regarded as the "great god" of the American Communists whose writings are their Bible, are being set out as indicative of the above.

"The strictest loyalty to the ideals of Communism must be combined with the ability to make all necessary practical compromises, to maneuver, to make agreements, zig-zags, retreats, etc., so as to accelerate the coming to power..."

"It is necessary to be able to withstand all this, to agree to any and every sacrifice, and even—if need be—to resort to all sorts of devices, maneuvers, and illegal methods, to evasion and subterfuge, in order to penetrate into the trade unions, to remain in them, and to carry on Communist work in them at all costs."

In order that one can readily recognize the Communist propaganda disseminated in written or spoken words, the deceptiveness of the Aesopian language utilized by the Communists must be considered. Lenin, in referring to this brand of Communist double-talk, stated:

"....That cursed Aesopian language....which....compelled all revolutionaries to have recourse, whenever they took up their pens to write a 'legal' work."

Lenin used it for the purpose of avoiding "censorship". Communists today are using it to mislead the public.

Indicative of the method of procedure utilized by the Communist Party is the following quotation taken from the publication entitled "Program of the Communist International" which reflects that the Communist Party "extends its influence over the majority of members of its own class, including workingmen and the working youth. To achieve this, the Communist Party must secure proletariat influence in the broad mass proletarian organizations (Soviets, trade unions, factory committees, cooperative societies,

sport organizations, cultural organizations, etc.) It is particularly important for the purpose of winning over the majority of the proletariat, to gain control of the trade unions, which are genuine mass working class organizations closely bound up with the every day struggles of the working class. To work in reactionary trade unions and skillfully to gain control of them, to win the confidence of the broad masses of the industrially organized workers, to change and 'remove from their posts' the reformist leaders, represent important tasks in the preparatory period." The preceding quotation was found in this publication under the heading, "The Fundamental Tasks of Communist Strategy and Tactics".

Confidential Informant [REDACTED] of the Los Angeles Office who is a former member of the Communist Party in the Los Angeles area and has been closely affiliated with the motion picture industry for a considerable period of time, has stated that there has been a noticeable change in the general tactical lines and methods of operation in the Communist Party in the film industry. He stated that this is apparently due to the wave of exposés of individual Communists and Communist Party line followers in government and other circles as a part of the broad campaign of the attack now being waged on Communism. He related that there has resulted a change in its method of operation and tactics to meet these conditions. He stated that some of the former outspoken leaders of the Communists as well as Communist sympathizers have drawn back to less important positions and have less to say openly in Communist affairs, while those who have not been so active or so well-known have been forced to the front to carry on the program not as Communists but camouflaged as "liberals" and "progressives".

Informant [REDACTED] has related that these Communists are even boring within the anti-Communist movement with the objective in view of taking over the movement and directing it to less harmful channels, the result being that Communists are attacking themselves but not sufficiently vigorously enough to basically harm themselves or their movement. He related that these are all a part of the tactics which were laid down at the Leninist School of "strategy and tactics". It should be pointed out that this informant, [REDACTED] being a former member of the Communist Party, has considerable knowledge of the Communist strategy and tactics.

[REDACTED] stated it is becoming more and more apparent that the Communists are using prominent sympathizers in the motion picture industry to further their policies. He stated that by using these persons of high standing and influence, the Communist Party hopes to cover up these individuals' real Communist connections. He continued by stating that the following top producers over a period of years not only employed Communists and Communist

sympathizers, some of whom were notoriously known, but have protected them-
whenever their names or reputations have been exposed to public notice:

David Selznick
Warner Brothers
Walter Wanger

Samuel Goldwyn
Charles Chaplin

[REDACTED] analyzed the situation in Hollywood by relating that producers in the motion picture industry could clean up the Communist movement if they saw fit. He stated that up until recently there was no recorded instance where the Hollywood motion picture industry or any of its top influential leaders had ever denounced Communism or Communists publicly. Basically, he said, they are "internationalists". Because of this, the activity of the Communists and their sympathizers who do not really work for the Communist cause increases day by day with added influence in all departments of the motion picture industry.

As an additional part of the general program for Communist penetration into the motion picture industry, Confidential Informant [REDACTED] of the Los Angeles Office stated that the Communist Party considered the importation of known pro-Communist individuals into the Hollywood area of great significance.

Confidential Informant [REDACTED] also related that a large percentage of this pro-Communist element was brought into Hollywood during the period from 1935 to 1944. Many of these individuals were European refugees who came to this country following the rise of Nazism in Europe and were employed in reliable positions in the field of writing and directing. The majority of these people, although not openly admitted members of the Communist Party, have shown a sympathy to the Communist cause or have moved in Communist circles in the motion picture industry. Among the exiled refugees prominent in pro-Soviet and Communist circles in Hollywood is Hanns Eisler. Hanns Eisler is the brother of Gerhardt Eisler who was recently convicted on contempt of Congress. Hanns Eisler has been the subject of an un-American Activities Committee inquiry into the motion picture industry. Hanns Eisler has an extensive record of Soviet and Communist affiliations both in the United States and Europe which had been brought to your attention in a separate memorandum dated July 11, 1947.

Confidential Informant [REDACTED] provided information indicating that the Communists have recently lost ground to some extent in the trade union field because of the failure of the strike of the Conference of Studio Unions. He indicated, however, that the Communists have more than made up for their failure by having many of their sympathizers placed in high executive positions such as directors and writers. He related that this latter

type of penetration is more insidious because of the reputations and influence gained by those elevated in this manner. An outstanding example was the appointment of Dore Schary to be Director of all production at RKO Studios. Mr. Schary has followed the Communist Party line for many years, has engaged in the activities of and supported a number of Communist influenced organizations. Informant [redacted] related that his important position affords him complete protection against any charge by an outsider that he has been involved in Communist activity. This pattern appears to be followed closely, according to [redacted] and extends throughout the industry, tending to make it somewhat sacred for any criticism of a definite or specific nature.

C. Early Communist Party History and Organization in Hollywood

Confidential Informant [redacted] of the Los Angeles Office related that the League of American Writers, at a convention held in New York City in April of 1935, decided to form a Pacific Coast Branch of the League of American Writers and related that at that time Waldo Frank was the National Secretary of the League of American Writers.

A complete record and report on the first American Writers Congress has been published by the International Publishers, edited by Henry Hart. This report contains all the addresses delivered at this Congress. It includes an article by John Howard Lawson entitled "Technique and the Drama".

Quoting from an introduction appearing in this book concerning the First American Writers Congress, it states:

"We propose, therefore, that a Congress of American Revolutionary Writers be held in New York City April 26, 27, 28, 1935; that to this Congress there be invited all writers who have achieved some standing in their respective field and who have clearly indicated their sympathy with the Revolutionary cause; who do not need to be convinced of the decay of capitalism, of the inevitability of revolution....We believe such a congress should create the League of American Writers, affiliated with the International Union of Revolutionary Writers. In European countries the International Union of Revolutionary Writers is in the vanguard of literature and political action."

Prominent Hollywood writers listed as being on the call to attend the first and second American Writers Congresses included such individuals as: Guy Endore, John Howard Lawson and Samuel Ornitz. All three of these individuals are identified in this section of the memorandum as Communists.

With regard to the Congress of American Revolutionary Writers which created the League of American Writers, it should be pointed out that this is one of the organizations which was declared subversive by the Attorney General in that it came within the purview of Public Law 135 of the 77th Congress which was superseded by Public Law 644 of the 77th Congress.

The United Progressive News of September 21, 1936, reflects that some 25 writers attended the first local (Los Angeles and Hollywood) meeting of the League of American Writers on Sunday night and that included in this group was V. J. Jerome (true name Isaac Romaine). The United Progressive News is a defunct weekly paper, formerly distributed in Los Angeles. A known Communist, Ellenore Bogigian, aka, Ellenore Abowitz was one of seven members of the paper's staff in 1936. By the way of identification, it should be pointed out that V. J. Jerome is one of the leading theoreticians of the Communist Party now holding the position of Associate Editor of the monthly theoretical organ of the Communist Party, "Political Affairs".

The Daily Worker of September 23, 1933, contained an article by V. J. Jerome entitled "Marx, Lenin and Stalin on the Role of the Communist Party". Comments by Jerome in the conclusion of this article are as follows:

"And on our own celebration day of the 14th anniversary of our Party's founding, we must bear in mind that our Party has as its guide to action the teaching of Marx, Lenin and Stalin embodied in the program of the Communist International. We must realize that our central task is to win over the majority of the working class."

[REDACTED]
[REDACTED] who has in his possession considerable information collected by the [REDACTED] concerning the Communist Party's activities in Los Angeles and Hollywood, stated that in 1934 there were actually only 35 or 40 Communist members in Hollywood connected with the motion picture industry. He stated they were attached to the Los Angeles Section of the Communist Party. However, he related that in 1935, V. J. Jerome, identified above, came to Hollywood from New York in an effort to organize Communist Party units in Hollywood among the writers, producers and actors.

In substantiating the information set out heretofore in this section, Confidential Informant [REDACTED] of the Los Angeles Office, who has amassed considerable data concerning Communist activities in the Los Angeles area and who is at present [REDACTED]

[REDACTED] related that the Communist Party in the motion picture industry gained impetus through such organizations as the League of American Writers, the American Writers Congress and the League Against War and Fascism, all of which were Communist front groups. He also related that V. J. Jerome, the Communist theoretician, came to Hollywood in 1935.

Former Confidential Informant [REDACTED] of the Los Angeles Office, who is a retired Los Angeles police officer and former head of the [REDACTED] related that V. J. Jerome, in 1935, came to Hollywood and set up, in the motion picture industry, Communist branches.

John L. Leech, who in 1934 was the organizational Secretary of the Communist Party in Los Angeles County, testified before a Los Angeles County Grand Jury on August 14, 1940, at which time he stated that V. J. Jerome (Victor Jerome, true name Isaac Romaine) was sent to Hollywood in the latter part of 1935 by the Communist Party Central Committee, New York, to improve cultural work, taking over these duties from Stanley Lawrence. Leech stated that V. J. Jerome helped organize study clubs and coordinated Party work between Hollywood and downtown Communist sections. Leech related that Jerome brought John Howard Lawson (Communist screen writer) to Hollywood. In Leech's testimony, he also made the remark that Jerome had the aid of Jeff Kibre, labor leader whom he identified as a Communist. Leech stated that in the latter part of 1935 Jerome formulated plans to establish an underground Communist unit among the film elite. All dues and contributions as well as reports were to go directly to National Communist Party Headquarters in New York City. Informant [REDACTED] of the Los Angeles Office, previously identified in this section, related that Jerome secured the aid of Nora and George Hellgren in Hollywood. Nora and George Hellgren are identified in this section as Communists. He stated that Jerome utilized Nora Hellgren in connection with the Communist plan to set up branches in the motion picture industry in the Hollywood area. This information was also substantiated by Informant [REDACTED] who related that Hellgren did most of the "leg work" including the running of errands and collecting of dues for Jerome. He also related that Jeff Kibre was at that time closely associated with V. J. Jerome.

Informant [REDACTED] of the Los Angeles Office related that in the Spring of 1935 while he was a member of the Communist Party, direct orders came down from the top structure of the Communist Party, U.S.A. to all units in the Los Angeles area instructing them to intensify and concentrate their activities in Hollywood and the motion picture industry. The directive emphasized the fact that Communists must try to capture the labor unions and pointed out if this were done, the unions could be of tremendous service in influencing the type of picture produced. The directive also contained a specific call to the Communists requesting them to concentrate on the so-called intellectual groups in Hollywood which are composed of directors, writers, artists, actors and actresses and the highly paid technicians.

[REDACTED] Communist Party who is at present acting as an informant of the New York Office, has related that one of the objectives of the Communist Party during the period of his membership (1935 to 1945) was to infiltrate the motion picture industry. He related that from the time of his assignment to the Daily Worker in 1935, there was a very definite emphasis placed on the discussions and activities of the Party leaders on the program of establishing and strengthening Communist influence in Hollywood and penetrating the motion picture industry ideologically. He stated that the national officers of the Communist Party looked upon this program as being very important and considered it as an excellent means of molding and influencing public opinion. [REDACTED] stated that the Communists' interests in the motion picture industry were not entirely divorced from other interests on the West Coast. He stated, for example, that there was a sort of link between the activities of Harry Bridges and West Coast shipping and the Communist infiltration program in Hollywood. [REDACTED] stated Bridges was well acquainted with the Hollywood producers and with many of the "Hollywood crowd". He stated that they helped each other to their mutual advantage. He also recalls that the Communist infiltration of the motion picture industry was definitely on the agenda when former Communist Party leaders and the current national leader, William Z. Foster, visited the West Coast and particularly the Los Angeles area.

In September, 1939, the Los Angeles County Communist Party published a pamphlet portraying the 20 year history of the Communist Party in Los Angeles County. The pamphlet is known under the title "Two Decades of Progress". Its reference to Hollywood and cultural groups reflects that members had in early years penetrated cultural groups and various theater groups. In 1939, the geographical organization of the Communist Party in Hollywood was based on street units and not industrial units. Members belonged to the units in their respective neighborhood and not units pertaining to industry. The publication listed 2 studio units in 1939, namely the Culver City Studios Branch with Frank Oats as President, and the Hollywood Studios Branch with Milton Henry as President, both attached to the 15th Congressional District Section of the Communist Party. In 1939, the Los Angeles County Communist Party was organized by branches and sections under a geographical division similar to the political assembly and congressional district respectively. "2 Decades of Progress" in 1939 quotes Emil Freed, President of the East Branch of the Communist Party as stating:

"Our Party has either initiated or assisted in struggles, for better housing, progressive election victories, and the unionization of Hollywood."

The East Branch, according to this history, was then a unit of the 15th Congressional District Communist Party Section, an area covering Hollywood Boulevard between Fairfax and Hoover Streets.

Confidential Informant [REDACTED] stated that sometime following the period during which the actor James Cagney was the subject of much publicity as being mixed up in Communist activity (1940), V. J. Jerome made a trip to the West Coast at which time he spent approximately six weeks in Hollywood for the purpose of straightening out the situation there. Jerome reorganized the Hollywood Branch of the Communist Party separating top ranking stars and big name personalities. [REDACTED] specifically recalled Jerome's having told him of a change that had been made in the handling of money coming in from the Communist Party of Hollywood whereby the "center" (Communist Party National Headquarters) took over the collection of funds from that area. This step was taken because it was felt that the West Coast was receiving too large a share of money coming in from Hollywood.

According to [REDACTED] included in the general plans of infiltration of the motion picture industry were various schemes to capture labor unions, influence management, make friends among the company executives and to penetrate the so-called intellectual groups. He stated by mobilizing the Communist Party back of a particular picture which was to the liking of the Communists, management was put on notice that it could expect tremendous support from the Communist Party in an effort to make the picture a success.

[REDACTED] referred to the motion picture actor, Lionel Stander, as having been a most active Communist leader in the Hollywood professional set and to the fact that Stander was very difficult to handle because he was too Leftist. In referring to Jerome's visit to Hollywood he stated that Jerome conferred with leaders among the professional set including Stander, Edward G. Robinson and Frederic March.

[REDACTED] related that the first real impetus to the infiltration of the motion picture industry was the sending of John Howard Lawson to Hollywood in 1941 or earlier. He stated that Lawson, who was already a fairly successful playwright, was sent for the specific purpose of doing Party work. He related that at the time Lawson left New York he was a member of the Communist Party. He stated that he was sure Lawson was one of the keys to the whole situation and was sent to Hollywood by Communist Party officials in New York for the specific purpose of getting things organized there and promoting the Communist Party's influence in the motion picture industry. [REDACTED] recalled that following Lawson's arrival in Hollywood almost any Communist who could write would be sent by the national office to be put under Lawson's wing. In this connection, it should be pointed out

that Lawson was the first President of the Screen Writers Guild which is discussed in greater detail in another section of this memorandum. [redacted] related that Lawson had the Party send him authors "just so long as they had at least written a book," because he could take care of them and thereby would be helping the Party. He related that Lawson's efforts were most successful. Among the writers who were sent out to Hollywood under this program were Albert Maltz, Alvah Bessie, Dalton Trumbo, Michael Blankfort and others whose names he could not recall.

[redacted] further recalled that Hanns Eisler, brother of Gerhardt Eisler, remarked to him that he intended to go to Hollywood through the efforts of John Howard Lawson. It should be noted in this connection that at the present time Hanns Eisler is in Hollywood and has been one of the subjects of the Un-American Activities Committee's investigation into Communist activity in the motion picture industry.

[redacted] related that he quite frequently sat in on meetings of the Daily Worker's Cultural Committee during which the Party's program in Hollywood was discussed. He stated this Committee met once a week in the Daily Worker's office. Its membership included Alexander Trachtenberg, Joseph Fields, Lionel Berman and Robert Reed.

[redacted] advised that Berman was the head of the Cultural Committee and that he was in constant contact with Hollywood and played an important part in the program.

On November 15, 1941, former Confidential Informant [redacted] of the Chicago Office advised that the Communist Party was in the process of realigning its districts throughout the United States as well as reorganizing its structural set up. He stated that District 13 was to include all of the States of California and of Nevada. According to [redacted] it was to have centralized offices in San Francisco and in Los Angeles. The San Francisco Office was to be headed by Steve Nelson. Further Betty Cannett was to be the Organizational Secretary of District 13 with John Howard Lawson and Herbert Biberman in control of organizational work in the Hollywood area.

Confidential Informant [redacted] of the Los Angeles Office as well as Informant [redacted] Informant [redacted] and former Communist Party member [redacted] who was dismissed from the Communist Party in 1944, advised that the Los Angeles County Communist Party's penetration into the motion picture industry prior to the formation of the Northwest Section in 1942 was important only as pertained to nominal employees within the studios. They related that between the years 1935 and 1942 the jurisdiction over film luminaries and writers was under the jurisdiction of the New York Communist Party headquarters or the District 13 Communist Party headquarters at San Francisco. Consequently the

proof of Communist Party membership of important Hollywood personages was not available or known to the Los Angeles County Communist Party functionaries.

D. Structural Development of the Communist Party in Hollywood

Following the rearrangement effected by V. J. Jerome and the appointment of Herbert Biberman and John Howard Lawson to executive positions in the Communist Party, Hollywood Section, the Communist Party was again reorganized in about 1942. According to Informant [REDACTED] who has heretofore been identified as [REDACTED]

[REDACTED] who has amassed considerable information concerning the Communist Party's activities in Hollywood, this reorganization was effected through the establishment of the Northwest Section of the Communist Party in Los Angeles. It wasn't until this time, according to [REDACTED] that the Los Angeles County Communist Party had jurisdiction over important Communists in Hollywood. According to [REDACTED] this new section was to encompass all Communist Party members in Hollywood including the Communists in the motion picture and radio industries.

Through a most highly reliable but very delicate source, it was ascertained that the Northwest Section was under the leadership of the following individuals known as the Section Executive Committee:

John Howard Lawson	Elizabeth Leach, also known as
Waldo Salt	Elizabeth Benson and Elizabeth Glenn
Margaret Bennett Wills	Mischa Altman
Louis Harris	M. W. (Bill) Pomerance

With the exception of Elizabeth Leach, all of the individuals listed above are identified in this section as Communists. On February 26, 1943, Elizabeth Leach told former Confidential Informant of the Los Angeles Office, [REDACTED] that she was Organizer for the Northwest Section, receiving a salary of \$125 per month. According to [REDACTED] she received this salary from Lawson, Communist screen writer. This information was verified by Informant [REDACTED]

Through this same extremely confidential but most delicate source, it was ascertained during 1943 and 1944 that the Northwest Section was broken down into industrial branches including a writers' branch, community, radio, cartoonists, actors, readers, screen office employees guild branch and numerous other branches. However, in December, 1944, John Williamson, at that time National Secretary of the Communist Political Association, visited Los Angeles and conferred with local Communist leaders. Through [REDACTED]

[REDACTED]

it was ascertained that one of the subjects discussed was the reorganization of the Communist Political Association along the community lines in place of the previous industrial branch setup. During the discussion, Williamson was asked what should be done with people such as union leaders, professional people and motion picture industry people since they could not afford to become active in community clubs and probably would refuse to do so. Williamson ruled that exceptions had to be made in cases of this type and that for their bookkeeping purposes, they should be attached to an Assembly District Community Club but permitted to meet separately and have their own club.

In January, 1945, it was ascertained [REDACTED] Elizabeth Leach that she was in the process of contacting the functionaries of the Party and through them the membership of the Northwest Section, advising them that the section setup was to be disbanded and new cultural groups were to be formed. During this reorganization, according to information received from a most reliable but very delicate source, [REDACTED]

approximately 300 of the 600 members of the Northwest Section of the Communist Party were transferred to community groups and the remaining 300 were assigned to cultural clubs. Through a most reliable but very delicate source, it was ascertained that at the time the new cultural groups were formed in January, 1945, the old Section Executive Committee was replaced by the Motion Picture and Radio Commission. The names for this new commission, according to this source, were submitted to Carl Winter, Chairman of the Communist Political Association in that area, for approval. Although the full name of each of these individuals was not set out, an identification was effected by Agents of the Los Angeles Office who were familiar with the Communist Party setup in the Hollywood area at that time.

The following names are believed to have been selected and submitted for approval to Carl Winter:

John Howard Lawson	George Pepper
Bill Pomerance	Norval Crutcher
Pauline Lauber	Mischa Altman
Madeleine Ruthven	Rex Ingram
George Willner	Sam Moore
Georgia Backus	Margaret Bennett
Bernie Lusher	Ed Smith
Waldo Salt	

All of the above listed individuals with the exception of Madeleine Ruthven are identified in this section of the memorandum as Communists. With regard to Ruthven, it should be pointed out she was a former Organizer of the Communist Party and close associate of Communist Party functionaries in the Los Angeles area.

[REDACTED] Elizabeth Leach, in December, 1945, it was ascertained that she no longer intended to keep her position as the Organizer of the Hollywood Section of the Communist Party, whereupon information was received through this source that John Stapp was made the Organizer.

Following the appointment of Stapp, Confidential Informant [REDACTED] who is a paid informant of the Los Angeles Office and [REDACTED] Communist Party, related that the Hollywood Section was again reorganized. It was divided into three sub-sections, namely:

Community Sub-Section
Industrial Sub-Section
Cultural Sub-Section

Information as to this reorganization was also furnished by paid Confidential Informant of the Los Angeles Office, [REDACTED] who is [REDACTED] of the Communist Party. [REDACTED] stated that these three sub-sections were broken down as follows:

The Community Sub-Section contained people living in the Hollywood area not employed in the motion picture or radio industries.

The Industrial Sub-Section included individuals employed in the motion picture and radio industries on a labor or craft basis, holding positions from that of Assistant Director down.

The Cultural Sub-Section was to include the cultural people employed in the motion picture and radio industries, holding positions comparable to that of Director on up, such as writers, producers, and actors.

According to this source, each sub-section had an Organizer as follows:

Community Sub-Section	Sid Share
Industrial Sub-Section	Paul Perlin
Cultural Sub-Section	Waldo Salt

Informants [REDACTED] and [REDACTED] related that John Stapp, the Section Organizer, works full time as a Party functionary and is not employed in the motion picture industry.

Sid Share, Organizer of the Community Sub-Section is unemployed according to these sources because of poor eyesight. With regard to this Sub-Section, Informant [REDACTED] related that plans were under way to disband it and consolidate it with the Industrial Sub-Section.

Paul Perlin, Organizer of the Industrial Sub-Section, was employed for several years as a grip at the Universal Pictures Corporation until he went out on strike.

Waldo Salt, Organizer of the Cultural Sub-Section, is a Screen writer under contract to RKO Studios.

Informant [REDACTED] related in June, 1946, that the controlling body for the Hollywood Section was known as the Section Executive Committee and was made up of the Sub-Section officers, the Chairman of each of the 20 clubs in the Sub-Section and 1 additional delegate from each club.

According to Confidential Informant [REDACTED] the Los Angeles Office who holds the position of [REDACTED] Communist Party, shop units of the Communist Party have been established at the Universal-International Studios, RKO Studios and Metro-Goldwyn-Mayer Studios. He stated that in addition, Paul Perlin, who is the Organizer of the Industrial Sub-Section of the Communist Party in Hollywood, had advised him that an industrial branch had been established at the Paramount Studios which has developed into one of the largest branches of the Industrial Sub-Section. [REDACTED] also related that he had learned from Dorothy Stein, who formerly was the Membership Director of the Community Sub-Section of the Hollywood Section of the Communist Party, that the Communist Party also had an industrial branch at Columbia Studios. This same source related that in an effort to revitalize the Industrial Sub-Section and to provide further for the closer cooperation between the Community and Industrial Sub-Sections, these 2 groups were consolidated in June, 1947.

According to [REDACTED] the new officers of the consolidated sub-section are as follows:

Paul Perlin
Dorothy Forrest
Dorothy Rivers
Helmer Bergman
Jack Flyer
Jack Sniffen
Noun Light

Organizer
Organizational Secretary
Membership Director
Educational Director
Literature Director
Press Director
Financial Director

According to these sources, as well as a most reliable and very delicate source [redacted] John Howard Lawson, Elizabeth Leach Glenn, and John Stapp, in carrying on the work of the Northwest Section and, as it is known today, the Hollywood Section of the Los Angeles County Communist Party, maintained contact with the headquarters of the Los Angeles County Communist Party.

On June 13, 1947, Henry Winston, National Organizational Secretary of the Communist Party, USA, was in Los Angeles, California, and on that occasion, according to information obtained from [redacted] he discussed the Hollywood Section of the Party stating that Hollywood was important to the entire country and that one person must be responsible for the Hollywood Section to the National Office. He indicated this person should be John Stapp, the Hollywood Section Organizer.

Informant [redacted] estimates the membership of the Hollywood Section at the present time at approximately 900 persons. Of this number, the Party records indicate approximately 600 are employed in the motion picture and radio industries. Of the 600, it has been verified that approximately 300 are actually employed in the motion picture industry today.

E. Communist Party Membership in Hollywood

The Communist Party in the Hollywood Motion Picture area has developed an organized body, particularly among the unions and cultural organizations. There are at the present time 522 individuals in Hollywood who are or have been identified as Communists. These individuals are either connected with the Hollywood motion picture industry or the Hollywood radio industry.

There is set out hereinafter a list of these individuals who are or have been identified as Communists in Hollywood. Los Angeles paid Informant [redacted]

[redacted] stated that the Communist Party Cultural and Industrial Sub-Sections are composed of individuals

employed either in the motion picture industry or the radio industry. This list will contain the names of the individuals identified as communists, their occupation and whether or not this occupation has been verified. The first 6 columns will reflect the dates on which the individuals listed were identified by a most reliable but very confidential source as Communists in that they were members of the Communist Party or the Communist Political Association. A brief paragraph explaining each of these columns is being set out prior to the list in order to fully describe the information set out in the list of individuals identified as Communists.

I. Member Communist Political Association, August 31, 1944

An "X" will appear on the list under Roman Numeral I when the individual was identified as a member of the Communist Political Association on August 31, 1944. This information was obtained from a most reliable but very delicate source who related that the individuals listed were members of the Northwest Section (Cultural Section) of the Communist Political Association as of August 31, 1944. This source provided, in addition to the individuals named, the 1943 or 1944 Communist Party, USA, membership book number or the Communist Political Association, USA, membership book number issued to the individual.

II. Membership Communist Political Association, January 8, 1945

Under the column headed Roman Numeral II an "X" will appear when the individual was identified as a member of the Northwest Section of the Communist Political Association in Hollywood, California, as of January 8, 1945. This identification was effected through the same most reliable but very delicate source.

III. Membership Communist Political Association, January 16, 1945

In the column headed Roman Numeral III, an "X" will appear following the names of the individuals who were identified as members of the Communist Political Association in Hollywood, California, on January 16, 1945. This identification was also effected through the same most reliable but very delicate source.

On this occasion this source provided the final lists of assignments to the various cultural groups in the Hollywood area. In addition, this source provided the names of the functionaries and the club breakdown of the cultural people in the Communist Party in Hollywood. It also established membership in the Communist Political Association and set forth a lengthy list of new Communist Party recruits. This source, in addition, provided the 1944 Communist Political Association membership cards.

IV. Membership Communist Political Association, February 26, 1945

Under this column, captioned "IV," an "X" will appear following the names of individuals who have been identified as members of the Communist Political Association on February 26, 1945, in Hollywood, California. This identification was also effected through this same most reliable but very delicate source. This source provided the 1945 Communist Political Association membership card number. In addition, the source also provided the 1945 registration cards which reflected the background on the individuals including address, sex, occupation, district where employed, union affiliation, and whether the individual subscribed to the "Daily People's World," West Coast Communist publication.

V. Membership Communist Party, USA, November 19, 1945

As you will recall, the Communist Political Association was dissolved in the summer of 1945 and subsequently the Communist Party, USA, undertook the project of registering its members under the reconstituted Communist Party. Therefore, under the column captioned "V," and "X" will appear following the names of the individuals who were identified as members of the Communist Party in Los Angeles or Hollywood, California, as of November 19, 1945. This identification was again effected through this same most reliable but very delicate source of information.

This source indicated that on this occasion, due to the reconstituted Communist Party's security consciousness, the registration cards were less susceptible to identification. In some instances the club had actually cut out the section containing the member's name. Other clubs had indicated the person's name by a number and numbered them in sequence. Other clubs had also inserted initials which appeared to be false. However, according to this source, there were lists of names giving the first name and last initial accompanying each group of registration cards. As a result, it was possible to ascertain the probable identities of a substantial number of individuals registered at that time.

VI. Membership in the Communist Party, USA, May 25, 1947

An "X" will appear under the caption "VI" following the name of an individual who has been identified as a member of the Communist Party in Hollywood affiliated with the motion picture or radio industries as of May 25, 1947. This identification was effected by another most reliable but very delicate source of information.

VII. Occupation

Under column "VII," the occupation of most of the Communists identified in Columns I through VI is set out. It should be pointed out that this occupation

has been ascertained by Agents of the Los Angeles Office by contacting responsible officials in the film industry, reliable sources in the various studio unions and guilds, confidential informants and Hollywood periodicals and publications.

VIII. Occupation as verified by investigation -- July 21- August 6, 1947

Unless otherwise indicated in Column VIII, the occupation of the individual Communists has been verified by Agents of the Los Angeles Office through investigation between July 21 and August 6, 1947. In this connection, it should be pointed out that employment in the motion picture crafts, guilds and unions is of a floating nature. Workers are transferred among studios at the discretion of the unions in many instances. The average motion picture takes approximately 3 months to make and the unions attempt to keep their personnel active which requires a certain amount of transferring.

It should also be pointed out that the Conference of Studio Unions, comprising a number of the crafts and unions, is currently on strike and none of the members of these unions are actually presently employed in the industry. However, their names have been set out in this list and their occupations indicated as well as their employment verified at their former place of employment in view of the fact that they will resume work in the industry following the end of this strike. In specific instances, it will be noted that a certain date is set out instead of an "X" under this column. In those instances, the information was obtained from a Credit Bureau or other source and reflects the last date that the records indicated the individual was employed in the listed occupation in the motion picture industry. It should also be pointed out that if an individual carries a union or guild card and is in good standing with his union, he is considered as an active employee of the motion picture industry. In some instances, union records have indicated that these individuals have been suspended or are delinquent. Quite frequently a person in this classification will, by paying up his dues, become active in the entertainment field.

The Los Angeles Office is continuing its investigation to verify the employment of all individuals reported as Communists. However, due to the fact that a great number of the names are common names, difficulty has been encountered in determining exactly which ones are the Communists. Also, it must be considered that some of the names obtained through this most reliable but very delicate source may have been Party names which will cause the verification of employment to be a much more difficult job.

In specific instances, it will be noted that certain individuals whose names are set out on this list, have been identified as members of the Communist Party or Communists by reliable confidential informants such as [REDACTED]. In this instance no "X" will appear under columns I through VI but rather, following the individual name, the name of the informant will appear and the year in which he identified the individual as a Communist will be set out.

	I	II	III	IV	V	VI	VII	VIII
	8/31/44	1/8/45	1/16/45	2/26/45	11/19/45	5/25/47	Occupation	Verifi- cation of Occupation, 7/21- 8/6/47
Adams, Alice						X		
Adams, Charlotte						X	Movie Painter	
Adams, John						X	Motion Pic- ture Photo- grapher	
Adler, Lulla, aka Lulla Rosenfield	X	X	X	X			Actress	
Albert, Doris	X		X	X	X		Musician	X
Albert, Sam	X	X	X	X	X		Musician	X
Alexander, Muriel	X	X	X	X			Actress	
Alland, Bill						X	Film Director	
Allen, Dede					X			
Altman, Wischa	X	X	X	X			Musician	X
Ames, Robert						X	Prop maker	
Anderson, Charles						X	Projectionist	
Atkins, Frances						X	Actress	
Atlas, Dorothy	X	X	X	X			Writer	X
Atlas, Leopold	X	X	X	X	X		Writer	X
Aubrey, Will	X	X	X	X			Actor	
Auerbach, Leonard						X	Actor	
Babb, Dorothy	X	X	X	X	X	X	Writer	
Babb, Sonora	X	X	X	X	X		Writer	

	I 8/31/44	II 1/8/45	III 1/16/45	IV 2/26/45	V 11/19/45	VI 5/25/47	VII Occupation	VIII Verification
Backus, Georgia, aka Mrs. Herman Alexander	X	X	X	X	X		Actress	X
Barzman, Ben	X	X	X	X	X		Writer	X
Barzman, Norma	X	X	X	X	X		Writer	X
Bass, Phil						X	Musician AFL	X
Baumfeld, Frances	X		X			X	Analyst	X
Beard, Cecil	X		X			X	Artist	X
Beck, George	X	X	X	X			Writer	X
Bela, Nicholas	X	X	X	X			Writer	X
Benedict, Les (Len)						X	Secretary- Motion pictures	
Bengal, Ben	X	X	X	X			Writer	X
Benoff, Mac	X		X				Writer	X
Bercovici, Frances		X	X	X	X		Writer	X
Bercovici, leonardo		X	X	X	X		Writer	X
Bergman, Helmar						X	Electrician	X
Berkeley, Martin	X	X	X	X			Writer	X
Berkman, Morris						X	Painter	
Bernardi, Harold						X	Actor	
Bernson, George			X	X	X		Actor	X
Berry, Gladys	X	X	X	X				
Berry, Jack	X	X	X	X			Director	X

	I 8/31/44	II 1/8/45	III 1/16/45	IV 2/26/45	V 11/19/45	VI 5/25/47	VII Occupation	VIII Verification
Bessie, Alvah	X	X	X	X	X		Writer	X
Bessie, Helen	X	X	X	X			Actress	
Beverly, Helen, aka Helen Cobb	X	X	X	X	X		Actress	X
Beyea, Franklyn						X	Machinist	X
Biberman, Edward	X		X		X		Artist	X
Biberman, Herbert	X	X	X	X	X		Writer, Director, Producer	X
Billings, Harry						X	Film Tech- nician	X
Birnkrant, Arthur	X	X	X	X	X		Writer	
Birquist, Lillian	X	X	X	X	X		Writer	X
Blaine, George						X	Technicolor Studios	X
Blair, Mary						X	Actress	
Blake, Barbara						X		
Blake, Melissa						X		
Blake, William						X	Film tech- nician	X
Blanchard, Robert	X		X				Screen Cartoonist	
Blanco, Leo						X	Technicolor	X
Blankfort, Henry	X	X	X	X	X	X	Writer	X
Blankfort, Michael							Writer	
Blobena, Louise						X		

	I 8/31/44	II 1/8/45	III 1/16/45	IV 2/26/45	V 11/19/45	VI 5/25/47	VII Occupation	VIII Verification
Block, Kalman		X	X	X			Musician	X
Blowitz, Bill (William F.)	X	X	X	X			Writer- Publicist	X
Bohnen, Roman	X	X	X	X			Actor	X
Bollory, Janna						X		
Bordages, Asa	X						Writer	X
Borotz, Allen	X	X	X	X			Writer- Producer	X
Boxer, Herman	X	X	X	X	X		Writer	X
Brackenrush, Louis						X		
Bran, Phoebe, aka Phoebe Carnovsky	X	X	X	X	X		Actress	X
Brandt, Janet						X		
Brandt, Louis						X	Ass't. Director	7/1/46
Braun, Irwin	X	X	X	X	X	X	Free lance Writer	7/2/45
Bridges, Dorothy	X	X	X	X	X		Actress	
Bridges, Lloyd	X	X	X	X	X		Actor	X
Brodine, Russell						X	Musician	X
Bramberg, Joseph	X	X	X	X	X		Actor	X
Bronson, Walter						X		
Browda, Maurice, aka Morris Browda		X	X	X			Musician	X
Brown, Virginia	X	X	X	X				

	I	II	III	IV	V	VI	VII	VIII
	8/31/44	1/8/45	1/16/45	2/26/45	11/19/45	5/25/47	Occupation	Verification

Browner, Selma						X		
Buchman, Harold	X	X	X	X	X		Writer	X
Buchman, Sidney		X	X	X	X		Producer- Writer	X
Bunin, Lew						X	Producer	12/16/43
Burns, Jessie	X		X				Writer & Analyst	X
Burrows, Abraham	X	X	X	X	X	X	Writer	X
Burton, Frank					X		Writer	
Burton, Val		X	X	X	X		Writer	X
Butler, Hugo	X	X	X	X			Writer	X
Butler, Jean	X	X		X			Actress	
Byrd, Willie B.						X		
Cameron, Russell						X		
Carnovsky, Morris	X		X	X	X		Actor	X
Caro, Jacobina	X		X				Dance Instructor	
Carter, George				X				
Carufo, Mickey						X	Electrician	X
Casetta, Maria						X		
Casson, April						X		
Castellano, Edward						X	Bookkeeper	X
Chamberlain, Howard aka Howland Chamberlain						X	Actor	X

	I 8/31/44	II 1/8/45	III 1/16/45	IV 2/26/45	V 11/19/45	VI 5/25/47	VII Occupation	VIII Verification
Chandler, Jerry						X		
Chanin, Gerry, aka Gerry Schlein	X	X	X					
Chapman, Clarise	X		X		X			
Chapman, Thomas	X		X		X		Writer	
Chassan, Miriam						X	Musician	X
Child, Nellise						X		
Christlieb, Don	X	X	X	X			Musician	X
Clark, Angela						X	Actress	
Clark, Maurice	X	X	X	X	X		Writer	
Clarke, David G.						X	Actor- Student	X
Clayton, Roger						X		
Cobb, Lee J.	X				X		Actor	X
Cohen, Ralph						X	Electrician	X
Coke, Dalton T.						X		
Cole, Beatrice						X		
Cole, Boyd E.						X		
Cole, Lester	X	X	X	X	X		Writer	X
Coles, Nat			X	X				
Collins, Linda, aka Mrs. Richard Collins Stage name - Dorothy Comingore	X	X	X	X			Actress	X

	<u>I</u> 8/31/44	<u>II</u> 1/8/45	<u>III</u> 1/16/45	<u>IV</u> 2/26/45	<u>V</u> 11/19/45	<u>VI</u> 5/25/47	<u>VII</u> Occupation	<u>VIII</u> Verification
Collins, Richard Joy	X	X	X	X			Writer	X
Collis, James	X	X	X	X	X		Musician	X
Colsen, Martha						X		
Compinsky, Dorothy					X		Musician	X
Compinsky, Manuel					X		Musician	X
Goodley, Ted						X	Make-up Artist	X
Corey, George		X	X	X	X		Writer	X
Crutcher, Norval D.	(see Page of Summary Memorandum)						Union Official	
Dagget, Charles			X	X			Publicist	
Daigle, Alfred	X		X	X				
Danforth, Helen						X		
DaSilva, aka DeSilva, Howard	X	X		X			Actor	X
Dassin, Jules	X		X		X		Director	X
Davis, Florence						X		
Davis, Norma						X	Actress RKO Studio	X
Davis, Phil						X		
Lavis, Sid						X	Actor	X
Decker, Bunnie						X		
Dessan, Paul						X	Film Composer	X
Deutsch, Helen						X	Writer	X
DeVincent, Michel J.						X	Actor	X

	I 8/31/44	II 1/8/45	III 1/16/45	IV 2/26/45	V 11/19/45	VI 5/25/47	VII Occupation	VIII Verification
DiFiore, Lina	X	X	X		X		Musician	X
Dimondstein, Marion						X		
Dimondstein, Morton						X		
Digsdale, Howard	X	X	X	X	X		Writer	X
Dix, Marian						X		
Dmytryk, Edward		X	X	X	X		Director	X
Drolik, Frank						X	Goldwyn Studio	X
Duignan, Ruth						X	Composer	X
Eassan, Paul						X		
Eastes, Larry						X	Machinist	X
Eastman, Mary Lou						X		
Geley, Leslie (Negro)						X		
Eldridge, Florence, aka Mrs. Frederic March (C.I. [REDACTED] 1947)							Actress	X
Elfman, Sam						X		
Eliscu, Edward	X	X	X	X	X		Director & Writer	X
Elliot, Faith	X		X		X		Actress	
Ellis, Mary Jo	X	X	X	X			Actress	X
Ellis, Wayne						X	Actress	
Elwood, Matilda						X		
Endore, Guy	X	X	X	X	X		Writer	X
Enfield, Cyril	X	X	X	X	X		Publicist	

	<u>I</u> <u>8/31/44</u>	<u>II</u> <u>1/8/45</u>	<u>III</u> <u>1/16/45</u>	<u>IV</u> <u>2/26/45</u>	<u>V</u> <u>11/19/45</u>	<u>VI</u> <u>5/25/47</u>	<u>VII</u> <u>Occupation</u>	<u>VIII</u> <u>Verification</u>
Englander, Margaret	X	X	X	X	X	X	Writer	8/6/45
Erwin, LeRoy F. Jr.						X		
Evans, Charles						X		
Exley, Donald						X		
Exley, Ruth						X		
Farach, Elizabeth		X	X	X	X		Writer	X
Farner, Virginia	X	X	X	X			Actress	X
Farner, Dick						X		
Feher, Milton	X	X	X	X			Musician	X
Felther, Walter						X	Costumer studio	X
Fielding, Bruce						X		
Finn, Pauline Lauber, was Mrs. Aubrey Finn, Pauline Lauber	X	X	X	X			Secretary	
Firedman, Frances						X		
Fleishman, Steve		X	X	X	X		Writer	X
Fletcher, Elair			X					
Foray, June	X	X	X	X	X		Actress	X
Frank, Anne May	X	X	X		X			
Freund, Burton						X	Unemployed Artist	X
Froelich, Anne, aka Mrs. Philip Taylor	X	X	X	X			Writer	X
Fuller, Lester	X	X	X	X	X		Director	
Garfield, John (C.I. [REDACTED] 1947)							Actor	X

	I 8/31/44	II 1/8/45	III 1/16/45	IV 2/23/45	V 11/19/45	VI 5/25/47	VII Occupation Verification	VIII
Garrett, Betty						X	Screen Actors.	
Gersh, Phillip						X	Guild	X
Gilson, Julie	X	X	X	X	X		Motion Picture	X
Gilbert, Ed						X	Agent	X
Gilbert, Frances						X	Actress	X
Gilbert, Jody	X	X	X	X	X		Designer	X
Glass, Ned	X	X	X	X			Actress	X
Goff, Lloyd						X	Actor	X
Goldberg, Martha	X	X	X	X			Actor	X
Goldblatt, Harriet	X		X	X			Musician	X
Gold, Nathan						X	Musician	
Goodwin, Finley						X	Printer	6-6-48
Gordon, Bernard	X		X		X		Writer	X
Gordon, Don	X		X		X		Analyst	X
Gordon, Julian						X	Technician	X
Gorney, Jay	X	X	X	X	X		Writer, com- poser, producer, lyricist	X
Gorney, Sandra	X	X	X	X	X		Writer	X
Gotthlieb, Enice Shapiro						X	Musician	X
Gough, Lloyd (L.I. Inft. [REDACTED] July, 1947)						X		

	I 8/31/44	II 1/8/45	III 1/16/45	IV 2/26/45	V 11/17/45	VI 2/25/47	VII Occupation	VIII Verification
Graff, Freddy	X	X	X	X			Actor	X
Gralnick, Max						X	Musician	X
Granitz, Edward P.						X		
Grant, David	(Pd. Inft. [REDACTED] Los Angeles, 1945)							
Grant, Norton	X	X	X	X	X		Writer	
Grau, Gilbert	X	X	X	X			Musician	X
Gray, William						X		
Green, Anna, aka. Ann Koch	X	X	X	X	X		Writer	
Green, Eunice						X		
Greenberg, Lester						X		
Greenberg, Rosalie						X		
Grecne, Sidney						X	Musician	X
Greenhalgh, Ernest H.						X	Sound Director MGM	X
Grennard, Elliot		X	X	X	X		Writer	X
Gross, Jennie						X	Film Technician	X
Grunes, Albert (Former Pd. Inft., LA, Felicible)							wardrobe Dept.	X
Guilford, Jack	X		X	X			Actor	X
Harper, Alvin	X	X	X	X	X		Actor	X
Harper, Ben	X	X	X	X	X		Actress	
Harper, Annette	X	X	X	X	X		Actress	
Harris, Louis	X	X	X	X	X		Producer & writer	

	I 8/31/44	II 1/2/45	III 1/16/45	IV 2/26/45	V 11/19/45	VI 5/25/47	VII Occupation	VIII Verification
Helford, Morris						X		
Hellgren, George						X	Executive of Movie Credit Union	X
Hellgren, Nora						X	Writer	
Herman, Muriel						X	Writer	X
Hertz, David			X				Writer	
Hilberman, Libbie						X		
Holland, Tom		X	X	X			Actor	X
Holmes, Ellen						X		
Holzer, Herbert H.						X		
Hombrow, D. C.						X		
Hood, Edward P.						X	Printer	5-13-46
Horne, Victoria		X	X	X	X		Actress	X
House, Mary						X		
Hovey, Constance		X	X	X	X			
Hovey, George		X	X	X	X		Musician	X
Hovey, Tamara		X	X	X	X		Musician	X
Hubley, Claude	X		X				Screen Cartoonist	
Huggins, Roy						X	Writer	X
Hughes, Merle						X		
Hughes, R.						X		

	I 8/31/44	II 1/8/45	III 1/16/45	IV 2/26/45	V 11/19/45	VI 5/25/47	VII Occupation	VIII Verification
Idriss, Fawiz	X		X	X		X	Musician	X
Inge, Joe						X	Music editor	X
Ingram, Rex	X	X	X	X		X	Director- Writer-actor	X
Irwin, Leslie						X		
Jackson, John			X	X				
Janes, Don	X		X		X		Writer	X
Jones, Lillith	X		X		X		Writer	X
Jampal, Miriam						X	Singer	X
Jarrico, Paul	X	X	X	X			Writer	X
Jarrico, Sylvie								
Jasper, Helen	X		X					
Jasper, Marjorie						X		
Jones, Keith						X		
Jones, M.						X		
Kadish, Ben	X	X	X	X	X		Writer	
Kahn, Gordon	X	X	X	X	X		Writer	X
Katz, George						X	Musician	X
Katz, Helen		X	X	X				
Kaufman, Oliver						X		
Koren, Chuck						X		
Korwin, Jeanne		X	X	X		X	Address	
Killian, Victor	X	X	X	X	X		Actor	X

	I 8/31/44	II 1/8/45	III 1/18/45	IV 2/26/45	V 11/12/45	VI 5/28/47	VII Occupation	VIII Verification
King, Don	X	X	X	X			Publicist	
Kraft, Hyman	X	X	X	X	X		Writer	X
Krasnow, Ben						X		
Lamar, Bill						X	Electrician	X
Lamar, Truman						X		
Landers, Harry						X	Actor	X
Lang, David			X		X		Writer	X
Lardner, Ring W. Jr. X		X	X	X	X		Writer	X
Larkin, Katherine						X		
Lauey, Phyllis						X		
Lawson, John Howard X	X	X	X	X	X		Writer	X
Laverance, Marc	X	X	X	X	X		Actor	X
Lee, Conrad	X						Actor	X
Lee, Sandra						X	File technician	X
Lees, Robert	X	X	X	X	X		Writer	X
Lehman, Eugene L.						X	As. Federation of Musicians	X
Lennart, Isobel	X	X	X	X	X		Writer	X
Lipson, Miriam						X		
Lessner, Herbert	X	X	X	X			Musician	X
Levy, Melvin	X	X	X	X	X		Writer	X
Levis, Harvey						X		

	I 8/31/44	II 1/8/45	III 1/16/45	IV 2/26/45	V 11/19/45	VI 5/25/47	VII Occupation	VIII Verification
Lewis, Herbert Clyde		X	X	X	X		Writer	X
Leyda, Jay	X						Director	
Lloyd, Norman		X	X	X	X		Actor	X
Logan, Humphrey						X		
London, Joe						X	Laborer	X
Lusher, Bernard	X						Union leader	
MacClelland, Ken						X		
Maes, Simone			X			X	Analyst	X
Mahler, Lillie	X	X	X	X			Musician	X
Waltz, Albert	X	X	X	X	X		Writer	X
Mann, Hack						X	Technician	
Mann, Winnie						X	Actress	X
Manoff, Arnold	X	X	X	X	X	X	Writer	X
March, Frederic (Confidential Informant [REDACTED] 1947)							Actor	X
Marchionni, Charles						X	Lab Techni- cian	X
Marlow Brian	X	X	X	X	X		Writer-Actor	X
Mason, Esta		X	X	X			Actress	
Mattison, Mathew						X	Analyst	7-29-47
Mayer, Ray		X	X	X			Actor	X
Mazuir, Phyllis						X	Secretary	X
McHugh, Kitty	X	X	X	X			Actress	X
McKenney, Ruth ([REDACTED] 1947)							Writer	X

	I 8/31/44	II 1/8/45	III 1/16/45	IV 2/26/45	V 11/19/45	VI 5/25/47	VII Occupation Verification Story Analyst	VIII X
McNeil, Allan D.						X		
McVeigh, Paul (McVey)	X	X	X	X	X		Actor	X
Meadow, Leon					X		Writer	X
Meltzer, Saul Louis	(A very reliable but most delicate source reported Meltzer was a member of the Communist Party in Los Angeles in 1943)						Writer	X
Kendelssolm, Lafcadio						X		
Menkes, Gertrude						X	Attorney-film	X
Menken, Lawrence						X		
Mesches, Arnold						X		
Miller, John	X	X	X	X	X	X	Actor	X
Miller, Patricia	X	X	X	X	X	X	Actress	X
Miller, Virginia						X		
Willhoftland, Charles	X	X	X	X	X		Writer	X
Mischel, Florence	X	X	X	X	X		Analyst	X
Mischel, Joseph	X	X	X	X	X		Writer	X
Morgan, Joe	(Discontinued paid Informant [REDACTED] 1946)							
Morley, Hank (Henry)						X	Actor and film tech- nician	X
Morley, Karen, aka Karen Victor		X	X	X	X		Actress	X
Moore, Irving		X	X	X	X	X	Writer	X
Moore, Sam			X					

	8/31/44	1/8/45	1/16/45	2/26/45	11/19/45	5/25/47	Occupation	Verification
Myers, Henry	X	X	X	X			Writer	X
Moss, Jack	X	X	X	X	X		Producer- Actor	
Mullen, Virginia						X		
Murphy, Maurice						X	Actor	X
Myers, Al	X	X	X	X				
Myers, Barbara	X		X					
Nelson, Ruth	X	X	X	X			Actress	X
Nicholas, Geraldine	X	X	X	X	X			
O'Conner, Norman						X	Theatrical announcer	X
Offner, Herbert	X	X	X	X			Musician	X
O'Flaherty, E. B.						X		
Oranata, Edward S.						X		
Orme, Rosemary S. (Urme, Rosemary S.)						X		
Ornitz, Sam	X	X	X	X	X		Writer	X
Orszag, Jean, nee Jeanette Grossman						X	Secretary	X
Paige, Clinton						X	Electrician	X
Palnatky, Alexander						X	Actor	4-2-47
Paley, Stanley		X	X	X			Writer	X
Parker, Lillian						X		
Parks, Larry	X	X	X	X	X		Actor	X

	I 8/31/44	II 1/8/45	III 1/16/45	IV 2/26/45	V 11/19/45	VI 5/25/47	VII Occupation	VIII Verification
Pathe, Paquerette						X		
Pederson, Peter						X		
Peel, Spencer						X	Screen Cartoonist	X
Pelleti, John Virgil						X	Actor	X
Pepper, George				X				
Perlin, Paul	X		X			X	Movie Laborer	X
Peters, John						X		
Philips, Peggy		X	X	X			Writer	X
Phillips, Webster C.						X	Free lance Make-up artist 11-19-45	
Pini, Les				X	X		Writer	X
Pinney, Ted						X		
Place, Kermit						X		
Polonsky, Abraham					X		Writer	X
Pomerance, William			X				Former Union Official, SAG	
Powell, Homer						X		
Prager, Stanley	X	X	- X	X	X		Actor	X
Pratt, Carolyn						X		
Preston, Lou						X	Painter	X
Privet, Lucien	X	X	X	X	X		Actor	X

	I 8/31/44	II 1/8/45	III 1/16/45	IV 2/26/45	V 11/19/45	VI 5/25/47	VII Occupation	VIII Verification
Ragsdale, Byron Young						X	Set Director	X
Ragsdale, Lacalla W.						X	Secretary	X
Rapf, Maurice	X	X	X	X	X		Writer	X
Ravetch, Irving		X	X	X			Writer	X
Reed, Valerie						X		
Reid, Arnold					X			
Reis, Meta	(A very reliable but most delicate source reported Story Reis was a member of the Communist Party in Los Angeles on November 16, 1943)						Analysist Executive	X
Revel, Elaine						X		
Revere, Anne	X	X	X	X	X		Actress	X
Reynolds, Jack	X		X			X	Technician	
Richards, Robert L.		X	X	X			Writer	
Richardson, Carolyn		X	X	X				
Richardson, Melonie		X	X	X			Actress	
Richardson, William L.		X	X	X				
Rinaldo, Frederic D. X			X			X	Film Writer	X
Ripps, Harry	X		X			X	Technician	
River, Joerney		X	X	X				
River, W. L.	X				X		Writer	X
Robeson, Paul							Singer and Actor	
Roberts, Stanley						X	Actor's Agent Writer	X
Robinson, Earl	X	X	X	X			Composer- Musician	8/2/47

	I 8/31/44	II 1/8/45	III 1/16/45	IV 2/26/45	V 11/19/45	VI 5/25/47	VII Occupation Verification	VIII
Robinson, Edward G.	(C. I. [REDACTED])						Actor	X
Robinson, Jerry		X	X	X	X		Writer	
Robison, David	X		X	X			Script reader	
Robison, Naomi						X	Actress	X
Rofheart, Leonard Jay						X	Electrician	X
Rohl, Anita						X		
Rohl, Dave						X		
Rolfe, Edward	X	X	X	X	X			
Roma, Margaret (Margrit)						X	Actress-writer	X
Romano, Amelia	X	X	X	X	X		Actress	X
Romano, Mary						X	Secretary- Screen Readers Guild	X
Rossen, Robert	X		X		X		Writer	X
Roth, Esther	X	X	X	X	X		Musician	X
Roth, Henry	X	X	X	X	X		Musician	X
Roth, Richard						X		
Rotstein, Herman	X	X	X	X			Writer and director	
Rousseau, Louise						X	Writer	X
Rubane, B.						X		
Rudnick, Stella		X	X	X	X		Actress	
Ruskin, B.						X		
Ruskin, Shimen	X	X	X	X	X	X	Actor	X

	I 8/31/44	II 1/8/45	III 1/16/45	IV 2/26/45	V 11/19/45	VI 5/25/47	VII Occupation	VIII Verification
Ryan, Ralph						X		
Sak, Gus						X		
Salt, Waldo	X	X	X	X			Writer	X
Samuels, Murray	X	X	X	X			Writer	X
Sandell, Bea	X	X		X			Musician	X
Sandell, George		X	X	X			Musician	X
Sanford, John	X	X	X	X	X		Writer	X
Sanford, Marguerite	X	X	X	X			Writer	X
Saul, Oscar	X	X	X	X			Writer	X
Saylin, Marcella						X		
Schaftel, George			X	X			Writer	
Schneider, Paul						X		
Schoenfeld, Bernard					X		Writer	X
Schuelberg, Virginia aka Virginia Viertel	X		X	X			Writer	X
Schuler, Dorothy						X		
Schwartz, Zack						X	Screen Cartoonist	
Scott, Adrian	X	X	X	X	X		Producer	X
Seffinger, Ben						X		
Seigel, Sanford						X	Actor	X
Selio, Leonard	X	X	X				Musician	X
Seller, Kay		X	X	X			Actress	

	I 8/31/44	II 1/8/45	III 1/16/45	IV 2/26/45	V 11/19/45	VI 5/25/47	VII Occupation Verification Union official	VIII
Selvin, Min	X		X					
Shaw, Ben	X	X	X	X	X		Writer and Assistant Director	
Sherwood, Stanley						X		
Shore, Wilma	X	X	X	X	X		Writer	X
Short, Anita						X	Musician	
Short, Robin	X	X	X	X			Actor	X
Siegel, Sam		X	X	X	X		Musician	X
Simmons, Mike						X	Writer	X
Sklar, George	X	X	X	X			Writer	X
Smith, Art	X	X	X	X			Actor	X
Smith, Corinne						X	Analyst	X
Smith, Ed, was Israel Malensky	X	X	X			X	Film technician	X
Smith, Harold, aka Hal Smith	X	X	X	X	X	X	Writer	X
Smith, James						X		
Smith, Lita						X	Ceramic worker	X
Smith, Milton	X	X	X	X			Writer	
Smith, Ralph						X	Painter	
Sniffin, Jane						X	Secretary Movie AFL	X
Snyder, Mike						X	Literary Dept.	X

	I 8/31/44	II 1/8/45	III 1/16/45	IV 2/26/45	V 11/19/45	VI 5/25/47 X	VII Occupation	VIII Verification
Solomon, Jack								
Solomon, Louis	X	X	X	X	X		Writer	X
Sondergaard, Gale, aka Mrs. Herbert Biberman	X	X	X	X	X		Actress	X
Sorrell, Herbert K. (Membership in Communist Party-1938; See Summary memorandum Page)							Union Official	X
Spencer, Helen M.	X		X					
Spencer, Ray	X	X	X	X	X		Writer	X
Stapp, John (C.I. [REDACTED])							Hollywood Section Organizer of C.F.	X
Steel, Dorothy					X		Writer	X
Stein, Philip						X		
Stevenson, Philip		X	X	X	X		Writer	X
Stewart, Gordon						X		
Stillman, Sam						X		
Stone, George						X		
Strauss, Theodore					X		Writer	X
Sullivan, Glenda	X		X				Writer	
Taffel, Bess	X	X	X	X	X		Writer	X
Tanner, Harry		X	X	X				
Tarcai, Mary	X	X	X	X	X		Actress	
Tarloff, Frank	X	X	X	X	X		Writer	X
Thery, Jacques						X	Writer	X

	I 8/31/44	II 1/8/45	III 1/16/45	IV 2/26/45	V 11/19/45	VI 5/25/47	VII Occupation	VIII Verification
Thomas, Elizabeth						X	Secretary	X
Thomas, George, Jr.	X	X	X	X		X	Publicist	
Tolins, Natalie						X		
Towbin, Cyril	X	X	X	X	X		Musician	X
Townsend, Leo	X	X	X	X	X		Writer	X
Trabin, Rosabelle						X		
Trabin, Marion			X					
Tree, Dorothy	X	X	X	X	X		Actress	X
Trivers, Paul	X	X	X	X	X		Writer	X
Trumbo, Dalton	X	X	X	X	X		Writer	X
Turner, Joanne						X	Asst. Film Editor	X
Tuttle, Frank	X	X	X	X	X		Director	X
Tuttle, Karen	X	X	X	X			Musician	X
Urban, Paul						X		
Uris, Michael	X	X	X	X	X		Writer	X
Valz (or Volz), Rudolf						X		
Vandermenlen, Harry						X		
Van der Kar, Joseph						X		
Van Eyck, Peter	(A very reliable but most delicate source reported he was a member of the CP in Los Angeles in 1944)							X
Van Sickle, Ruth						X		

	I 8/31/44	II 1/8/45	III 1/16/45	IV 2/26/45	V 11/19/45	VI 5/25/47	VII Occupation	VIII Verification
Villard, Paul	X	X	X	X			Musician	X
Vincent, Mark			X				Actor	X
Virgo, Jean	X	X	X	X	X			
Virgo, Peter	X	X	X	X	X		Actor	X
Wakestein, Hy						X		
Walden, Alexander	X	X	X	X	X		Musician	X
Walker, Thelma						X		
Walper, Norman		X	X	X	X			
Ware, Eugene		X	X	X				
Warren, Lucy						X		
Washington, Norma		X	X	X			Writer	
Watts, William	X	X	X	X				
Waxman, Leo						X	Electrician	X
Weber, John				X			Story Editor	X
Weber, John, Mrs.	X	X	X	X				
Webster, Sherman B.						X	20th Century Fox	X
Weil, Richard		X	X	X			Writer	X
Weiner, Herman			X	X		X	Writer	X
Weintraub, Al						X		
Watkins, Rose						X	Musician	X
Wexley, John	X		X		X		Writer	X
White, Isidore						X	Film Techni- cian, AFL	X

	I 8/21/44	II 1/8/45	III 1/16/45	IV 2/26/45	V 11/19/45	VI 5/25/47	VII Occupation	VIII Verification
Whitman, Ernest	X	X	X	X			Actor	X
Whitney, Lynn	X	X	X	X	X		Actress	X
Wilcox, Pamela		X	X	X	X		Actress	
Williams, Bob						X	Writer	X
Williams, Frances						X	Actress	X
Wills, Margaret Bennett aka Margaret Bennett				X			Union-report official	
Wilner, George						X	Writer's Agent	X
Wilner, Tibb Carlin						X	Writer	
Wilson, Alice						X		
Winchell, Prantiss		X	X	X	X			
Winters, Bea	X		X			X	Secretary Analyst	X
Wroblewski, Mary						X		
Yaris, Buddy, now acting as George Tyme	X	X	X	X	X		Actor	X
Yarrick, Maria						X	Dancer	X
Yubave, Corrine						X		
Yurden, Clay			X	X	X			
Zeller, David						X		

F. Analysis of Preceding list

As has been indicated, the preceding list reflects all the individuals in the motion picture industry or the radio industry in Hollywood, California, who are or have been members of the Communist Political Association or the Communist Party, USA, according to a most reliable but very delicate source. The occupational breakdown of the Communists listed who have been identified and their occupations ascertained, is as follows:

Actresses	45
Actors	47
Directors	15
Producers	8
Writers	127
Publicists	5
Musicians	42
Analysts	11
Technicians	12
Cammeramen	3
Film Editors	1
Miscellaneous (Cartoonists laborers, office employees, artists, etc.)	62

It should be noted that there are 159 individuals on this list whose occupations have not as yet been ascertained. A perusal of this list will reflect that many common names, which, in some instances, may be Communist Party names, are set out. Identification of these individuals has been made more difficult as the result of the small amount of identifying data available at the source. In addition, the constant rotation of places of employment by Hollywood personnel has caused additional hardships in effecting identifications.

Many of the writers, directors, producers and actors are employed in more than one capacity; that is, director and writer, writer and producer, etc. Consequently, in the occupational breakdown these individuals have been listed under each of the occupations in which they are engaged.

G. Prominent Motion Pictures with which some of the leading Actresses, Actors, Producers, Directors and Writers identified as Communists have been connected, according to "1947-48 International Motion Picture Almanac"

Actors

Bohnen, Roman:

"Vogues of 1936"
"Of Mice and Men"
"So Ends Our Night"
"Affairs of Jimmy Valentine"
"Grand Central Murder"
"The Hard Way"
"Song of Bernadette"
"The Hitler Gang"

Bridges, Lloyd:

"The Lone Wolf Takes a Chance"
"The Royal Mounted Patrol"
"Sun of Davy Crockett"
"Sing For Your Supper"
"Shut My Big Mouth"
"Blondie Goes to College"
"I was a Prisoner on Devil's Island"
"Canal Zone"
"Our Wife"
"Two Latins from Manhattan"
"Here Comes Mr. Jordon"
"Three Girls About Town"
"You Belong to Me"
"Hanson of Michigan"
"Cadets on Parade"
"Harvard, Here I Come"
"Hello Annapolis"
"Alias Boston Blackie"
"Tramp, Tramp, Tramp"
"Meet the Stewarts"
"Sweetheart of the Fleet"
"Flight Lieutenant"
"Atlantic Convoy"
"Riders of the Northland"
"The Spirit of Stanford"
"A Man's World"
"The Daring Young Man"
"Sahara"
"The Heat's On"
"She's a Soldier Too"
"Laster Race"
"Saddle Leather Law"
"Strange Confession"
"A Walk in the Sun"
"Miss Susie Slagle's"

Carnovsky, Morris:

"The Life of Emile Zola"
"Tovarich"
"Address Unknown"
"Rhapsody in Blue"
"Edge of Darkness"
"Our Vines Have Tender Grapes"
"Cornered"
"Miss Susie Slagle's"

DaSilva, Howard:

"Abe Lincoln in Illinois"
"The Sea Wolf"
"Nine Lives are Not Enough"
"I'm Still Alive"
"The Big Shot"
"The Omaha Trail"
"Tonight We Raid Calais"
"The Lost Weekend"
"Duffy's Tavern"

Garfield, John:

"Four Daughters"
"They Made Me a Criminal"
"Juarez"
"Dust Be My Destiny"
"Saturday's Children"
"The Sea Wolf"
"Tortilla Flat"
"Air Force"
"Between Two Worlds"
"Destination Tokyo"
"Thank Your Lucky Stars"
"Hollywood Canteen"
"Nobody Lives Forever"
"Humoresque"

Hammer, Alvin:

"Greenwich Village"
"A Walk in the Sun"
"Doll Face"
"The Fabulous Suzanne"

Lawrence, Marc:

"White Woman"
"Little Big Shot"
"Dr. Socrates..."
"Road Gang"
"San Quentin"
"I Am the Law"
"While New York Sleeps"
"Johnny Apollo"
"Brigham Young"
"The Great Profile"
"Shepherd of the Hills"
"Lady Scarface"
"Public Enemies"
"This Gun for Hire"

Lawrence, Marc
(cont'd.)

"Yokel Boy"
"Call of the Canyon"
"Neath Brooklyn Bridge"
"Hit the Ice"
"Calaboose"
"Rainbow Island"
"Dillinger"
"Flame of Barbary Coast"
"Club Havana"
"Don't Fence Me In"
"The Virginian"
"Life with Blondie"

March, Frederic:

"The Dummy"
"Jealousy"
"Paris Bound"
"Sarah and Son"
"The Royal Family of Broadway"
"Dr. Jekyll and Mr. Hyde"
"Sign of the Cross"
"Smiling Through"
"Design for Living"
"Death Takes a Holiday"
"The Affairs of Celestini"
"The Barretts of Wimple Street"
"Les Miserables"
"The Dark Angel"
"Anna Karenina"
"Mary of Scotland"
"Anthony Adverse"
"Trade Winds"
"Susan and God"
"Best Years of Our Lives"
"The Adventures of Mark Twain"
"Tomorrow the World"

Murphy, Maurice:

"Beau Geste"
"The Valiant"
"All Quiet on the Western Front"
"Private Worlds"
"The Crusades"
"Curly Top"
"The Prisoner of Shark Island"
"Gentle Julia"

Murphy, Maurice
(cont'd.)

"Romeo and Juliet"
"The Road Back"
"Tovarich"
"Forged Passport"
"Career"
"Abe Lincoln in Illinois"
"Wolf of New York"
"To Be or Not To Be"
"Smith of Minnesota"

Parks, Larry:

"Mystery Ship"
"Blondie Goes to College"
"Canal Zone"
"Harvard, Here I Come"
"Harmon of Michigan"
"Three Girls About Town"
"You Belong to Me"
"Sing for your Supper"
"Flight Lieutenant"
"Submarine Raider"
"Atlantic Convoy"
"Honolulu Lu"
"Hello Annapolis"
"You Were Never Lovelier"
"The Boogie Man Will Get You"
"A Man's World"
"Power of the Press"
"Calling All Stars"
"The Deerslayer"
"The Racket Man"
"Black Parachute"
"Sergeant Mike"
"She's a Sweetheart"
"Counter-Attack"
"The Jolson Story"

Fraser, Stanley:

"Behind Green Lights"
"Doll Face"
"Gentleman Joe Palooka"
"Do You Love Me?"

Robinson, Edward G.:

"The Bright Shawl"
"The Hole in the Wall"
"The Widow From Chicago"
"Little Caesar"
"The Idol"

Robinson, E.G.
(cont(d.))

"Five Star Final"
"Smart Money"
"The Hatchet Man"
"Two Seconds"
"Silver Dollar"
"Tiger Shark"
"The Little Giant"
"I Loved A Woman"
"Dark Hazard"
"The Man with Two Faces"
"The Whole Town's Talking"
"Barbary Coast"
"Bullets or Ballots"
"Thunder in the City"
"Kid Galahad"
"The Last Gangster"
"A Slight Case of Murder"
"The Amazing Dr. Clitterhouse"
"I Am the Law"
"Confessions of a Nazi Spy"
"Blackmail"
"Dr. Ehrlich's Magic Bullet"
"Brother Orchid"
"A Dispatch from Reuter's"
"The Sea Wolf"
"Manpower"
"Unholy Partners"
"Flesh and Fantasy"
"Destroyer"
"Tampico"
"Double Indemnity"
"Mr. Winkle Goes to War"
"The Woman in the Window"
"Our Vines Have Tender Grapes"
"Scarlet Street"

Van Eyck, Peter:

"The Moon is Down"
"Five Graves to Cairo"
"The Impostor"
"Address Unknown"

Actresses

Collins, Linda, aka
Mrs. Richard Col-
lins, Stage name
Dorothy Comingore:

"Citizen Kane"
"Blondie Steps Out"
"The Hairy Ape"

Gibson, Julie:

"The Feminine Touch"
"Here We Go Again"
"Let's Face It"
"Ringside"
"The Contender"
"Hail the Conquering Hero"
"Freddie Steps Out"

McHugh, Kitty:

"Hot Tip"
"Women Are Trouble"
"On Again--Off Again"
"Blonde Trouble"
"My Old Kentucky Home"
"Broadway Serenade"
"Grapes of Wrath"
"Secret Evidence"
"The Magnificent Dope"

Revere, Anne:

"Double Door"
"The Howards of Virginia"
"Men of Boys Town"
"Remember the Day"
"Star Spangled Rhythm"
"The Song of Bernadette"
"Standing Room Only"
"Old Acquaintance"
"National Velvet"
"Rainbow Island"
"Keys of the Kingdom"
"Sunday Dinner for a Soldier"
"Thin Man Goes Home"
"Don Juan Quilligan"
"Fallen Angel"
"Dragonwyck"
"The Shocking Miss Pilgrim"

Sondergaard, Gale
aka Mrs. Herbert
Biberman:

"Anthony Adverse"
"Maid of Salem"
"Seventh Heaven"
"The Life of Emile Zola"
"Isle of Forgotten Sins"
"The Strange Death of Adolph Hitler"
"The Climax"
"The Invisible Man's Revenge"
"Gypsy Wildcat"
"Christmas Holiday"
"Enter Arsene Lupin"
"Anna and the King of Siam"

Tree, Dorothy:

"Life Begins"
"East Of Fifth Avenue"
"The Woman in Red"
"Four Hours to Kill"
"A Night at the Ritz"
"The Great Garrick"
"Having a Wonderful Time"
"Trade Winds"
"Confessions of a Nazi Spy"
"City in Darkness"
"Abe Lincoln in Illinois"
"Little Orvie"
"Sky Murder"
"Singapore Woman"
"Salute to Courage"
"Hitler, Dead or Alive"
"Edge of Darkness"

Producers

Euchman, Sidney:

"The Talk of the Town"
"A Song to Remember"
"Over 21"

Harris, Louis:	"Lardi Gras" "Caribbean Romance" "Lucky Cowboy"
Moss, Jack:	"The Shepherd of the Hills" "Journey Into Fear" "Mr. Winkle Goes to War" "Snafu"
Scott, Adrian:	"Keeping Company" "Parson of Panamint" "We Go Fast" "Mr. Lucky" "Farewell My Lovely" "My Pal, Wolf" "Miss Susie Slagle's" "Cornered"

Directors

Hiberman, Herbert J.:	"One Way Ticket" "Meet Nero Wolfe" "King of Chinatown" "Road to Yesterday" "The Master Race" "Together Again"
Dassin, Jules:	"Reunion in France" "Young Ideas" "A Letter for Evie"
Daytryk, Edward:	"Murder, My Sweet" "The Invisible Army" "Back to Bataan" "Cornered"
Fuller, Lester:	"You Can't Ration Love"

Writers

Barzman, Ben:	"True to Life" "Meet the People" "You're a Lucky Fellow, Mr. Smith" "Never Say Goodbye"
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Bessie, Alvah:

"Dwell in the Wilderness"
"Men in Battle"
"Bread and a Stone"
"Northern Pursuit"
"Hotel Berlin"
"The Very Thought of You"
"Objective"
"Burna"

Blankfort, Henry:

"Meet the People"
"Youth on Parole"
"Double Exposure"
"I Killed That Man"
"I Escaped from the Gestapo"
"Tales of Manhattan"
"She's for Me"
"Harrigan's Kid"
"Reckless Age"
"Singing Sheriff"
"Night Club Girl"
"I'll Tell the World"
"Swing Out, Sister"
"Easy to Look At"
"Crimson Canary"

Buchanan, Harold:

"Our Daily Bread"
"Don't Gamble With Love"
"Blackmailer"
"Shakedown"
"Trapped by Television"
"The Case of the Missing Man"
"Come Closer, Folks"
"Shall We Dance"
"The Devil is Driving"
"It Can't Last Forever"
"Counsel for Crime"
"Forgotten Woman"
"On Their Own"
"Double Alibi"
"Manhattan Heartbeat"
"Jennie"
"Dixie Dugan"
"Paris After Dark"
"Take It or Leave It"
"Doll Face"

Butler, Hugo

"Big City"
"Society Lawyer"
"Wyoming"
"Edison the Boy"
"Omaha Trail"
"Edison the Man"
"Christmas Carol"
"Huckleberry Finn"
"Lassie Come Home"
"The Southerner"
"Miss Susie Slagle's"

Cole, Lester:

"Love Technique"
"If I Had a Million"
"Sleepers East"
"The Affairs of Cappy Hicks"
"The Crime of Dr. Hallett"
"The Invisible Man Returns"
"The House of Seven Gables"
"Pacific Blackout"
"Footsteps in the Dark"
"Night Plane for Chunking"
"None Shall Escape"
"Hostages"
"Objective Burma"
"Men in Her Diary"
"Blood on the Sun"

Collins, Richard
Joy:

"Private Miss Jones"
"Thousands Cheer"
"Song of Russia"

Endore, Guy:

"Lady from Louisiana"
"Song of Russia"
"Story of G. I. Joe"

Gorney, Jay:

"The Core the Ferrier"
"The Heat's On"
"Meet the People"
"Hey Rookie"
"The Gay Senorita"

Kahn, Gordon:

"Gentleman's Fate"
"The People's Enemy"
"S.C.S. Tidal Wave"
"Wolf of New York"
"A Yank on the Burma Road"
"Northwest Rangers"
"The Cowboy and the Senorita"
"Song of Nevada"
"Two O'Clock Courage"
"Her Kind of Man"

Lardner, Ring L.
Jr.:

"Meet Dr. Christian"
"The Courageous Dr. Christian"
"Arkansas Judge"
"Woman of the Year"
"The Cross of Lorraine"
"Tomorrow the World"

Lewson, John
Howard:

"Dynamite"
"The Sea Bat"
"Party Wire"
"Blockade"
"Algiers"
"They Shall Have Music"
"Four Sons"
"Earthbound"
"Sahara"
"Counter-Attack"

Maltz, Albert:

"Moscow Strikes Back"
"This Gun for Hire"
"The Man in Half Moon Street"
"Destination Tokyo"
"Pride of the Marines"

Marlow, Brian:

"Bad Girl"
"Hello Sister"
"The Road to Reno"
"Unmarried"
"Beware Spooks"
"Manhattan Heartbeat"

Rapf, Maurice H.:

"Divorce in the Family"
"We Went to College"
"They Gave Him a Gun"

Rapf, Maurice H.
(cont'd)

"Bad Men of Brimstone"
"Sharpshooters"
"Winter Carnival"
"North of Shanghai"
"Dancing on a Dime"
"Jennie"
"Call of the Canyon"

Rossen, Robert:

"Roaring Twenties"
"Cut of the Fog"
"A Child is Born"
"Dust Be My Destiny"
"Sea Wolf"
"Blues in the Night"
"Edge of Darkness "
"A Walk in the Sun"

Saul, Oscar:

"Once Upon a Time"
"Strange Affair"

Sklar, George:

"Afraid to Talk"
"First Comes Courage"
"City Without Men"

Trumbo, Dalton:

"Road Gang"
"The Remarkable Andrew"
"A Guy Named Joe"
"Thirty Seconds Over Tokyo"
"Tender Comrade"
"Jealousy"
"Our Vines Have Tender Grapes"

COMMUNIST PARTY ACTIVITIES IN HOLLYWOOD
October 2, 1947 to February 5, 1948

A I. Additional Information
Concerning the History and
Development of the Communist
Party in Hollywood.

At the request of the Bureau, the Los Angeles Office interviewed [REDACTED] a former functionary of the Communist Party in Los Angeles who has since disavowed himself from the Party. [REDACTED] was born in [REDACTED] He presently resides at [REDACTED] California. He has engaged himself as a writer contributing to several trade magazines. [REDACTED] is married for the second time and has two minor children. He served in the U. S. Armed Forces during World War II and received an Honorable Discharge.

[REDACTED]
California, became a member of the Communist Party in 1933, using the Party name [REDACTED] He explained his moving to the Communist Party as being attributed to the sincere belief in the United Front movement of that period. [REDACTED]

[REDACTED] stated that in 1941 he ceased his activities as an active member of the Party, gradually disassociating himself from all Communist Party activities.

Concerning the Motion Picture Industry, [redacted] pointed out that [redacted] Motion Picture Artists Committee, he was the one who spoke convincingly for the organization he represented, assisting in the collection of funds and the propagation or cause of the organization he represented. He stated that the Motion Picture Artists Committee was the forerunner of such later Communist front groups as the Motion Picture Democratic Committee and the Hollywood Anti-Nazi League, which was associated with the Hollywood League Against War and Fascism.

[redacted] he never held any functionary post in Hollywood. He stated that there were 11 sections of the Party in Los Angeles County at that time, one of them being the Hollywood Section. He also stated that there were no specialized groups such as professions, cultural, etc. He recalled that by 1935-1936, the Hollywood Section numbered only about 160 individuals, headed by Emil Freed. He said that the so-called Hollywood Section, however, had no connection whatever with the studio group which was in the embryonic stage.

[redacted] stated that the Hollywood Section actually referred to those comrades living in the geographical area known as Hollywood and that when the film industry subsequently became important, the Party's efforts in that direction increased. He stated that the Party would refer to the film industry people as the "studio group" and from the beginning this group was handled in a strictly secret fashion in so far as the rank and file membership was concerned.

He pointed out that he had no first hand information on the formation of the so-called studio or cultural group in Hollywood. He said that from the beginning, as far as he knows, the studio groups dealt directly with the Party's Central Committee in New York and that he strongly believes that such has been the case from that time to the present.

According to [redacted] except for the routine liaison work between these groups and the County Headquarters in Los Angeles, there was no connection. He believes that such membership records and dues records as may have been kept on the studio groups were always handled by a particular Party representative unknown to him.

He referred to a group known as the "Z-100" formed in 1935 by the Party which included those people who for some reason insisted that their Party affiliation be kept secret. He said that this group included such people as Jeff Kibre, Hollywood Labor Organizer (previously identified in this running memorandum) and motion picture actor Lionel Stander

and his wife. Stander has also been previously referred to in this running memorandum. [redacted] stated that it was his understanding that the Communist Party activity in the studio industry, as it developed, was handled directly with New York in the manner with which he was never acquainted. He stated that he understood V. J. Jerome was sent out to Hollywood, directly from the Central Committee in New York, to lay the Party's groundwork in the film industry.

Concerning John Howard Lawson, he stated he has never seen Lawson's Party card or any documentary proof that he was a member of the Party. However [redacted] stated it was generally an accepted fact, on the part of all Party people, that John Howard Lawson was the Party's top man in the Hollywood Film Industry. He said that the only evidence he has to substantiate this assumption was an occasion in August of 1937 when he had reason to contact Lawson directly.

[redacted] recalled that in August of 1937, Paul Cline, at that time Acting County Organizer [redacted]

[redacted] effort to raise funds which were to be used to buy ambulances for Loyalist Spain. Cline sent [redacted] to see Sonia Dahl for clearance before he could actually go on this assignment. Sonia Dahl was the wife of Edward Biberman and sister-in-law of Herbert Biberman. [redacted] recalled that he did contact Sonia Dahl which resulted in her advising him that his assignment to the position was satisfactory with her, but that he would have to be okayed by John Howard Lawson.

[redacted] thereafter contacted Lawson at his home, the address of which he was unable to recall other than the fact that it was located in the Hollywood hills. [redacted] stated that Communist matters were not discussed when he met Lawson and that the only question which was concerned was whether or not it was satisfactory with Lawson for [redacted] to serve [redacted]. He stated that apparently Lawson okayed his assignment inasmuch as he did make the trip.

On November 22, 1947, [redacted] a confidential paid informant of the Los Angeles Office, who [redacted] made available to the Los Angeles Office two mimeographed documents obtained from the Communist Party Headquarters. Although these documents are undated, confidential informant [redacted] South Side Section of [redacted]

the Communist Party in Los Angeles, stated that to the best of her recollection they were issued in the late summer or early fall of 1947. One of these documents was a resolution unanimously passed by the executive members and invited writers of the Hollywood Cultural Sub-Section and deals with the part which film and radio writings play in the Marxist movement.

This resolution was considered following the article written by Albert Maltz which was considered as anti-Marxist by the Cultural group. The background and further explanatory explanation concerning the Maltz article, referred to above, is set out in that section of this memorandum which reviews the testimony given at the October Hearings of the Un-American Activities Committee of the House of Representatives.

The resolution in part, is quoted as follows:

"(2) Improvement in the content of the film and radio can be attained not through cajoling and maneuvering but only through struggle - struggle on the job on the part of the writers and artists directly involved, and through their organizations which should link their efforts with those of labor and the people generally on these issues; as well as on the ideological front through the various journals to which the writers and artists should be contributing.

"This struggle for progressive content is of profound importance to the program of the whole cultural movement, but must not be distorted or hampered by illusions which gloss over the basically monopolist and reactionary character of the industry. This struggle must furthermore be conducted with a consciousness of the danger of social-democratic and other pseudo-progressive ideology and content which must be exposed as an aid to the reactionary forces in the industry.

"(3) We recognize our responsibility as Communist writers and artists to strengthen the left cultural movement through our creative output as well as through organizational activity. We welcome the plans to found a Marxist literary quarterly as a necessary part of the program to reestablish our influence and leadership in this field. To this magazine, as well as to our press in general, we pledge our active support

"and cooperation. As Communist cultural workers we shall play our part in the building of an independent cultural movement in film, radio, theater, and other media based on labor and the progressive movement.

"(4) In our discussion last fall, the struggle against revisionism was distorted and blunted by an exaggerated and non-political struggle against bureaucracy. The incorrect system of relationship between the county and the section in past years, which placed the entire burden of contact upon one or two individuals, contributed to this distortion. The collective guidance of the elected section leadership as well as the assumption of political responsibility in the cultural field by the County Board and County Cultural Commission should succeed in establishing proper contact and rectifying this situation.

"The problem of the artist having adequate time for his own creative work as well as for mass activities and contact with mass struggles can be solved through the proper application of the science of organization - through a proper rationalization of the work and division of tasks, doing away with the present system where: (1) some burden themselves tremendously while others carry hardly a minimum of activity, and (2) many of our talent forces scatter their effectiveness by operating individualistically in their organizational activity, without working in accord with a collective plan.

"(5) This discussion has disclosed the necessity on the part of all for a deeper understanding of Marxism. It has brought forward the all-embracing character of Marxism as a science which illumines every field of thought and activity. For the further clarification and deepening of our thinking, and as a safe-guard against the corrupting influences of bourgeois ideology, we propose the establishment of a system of classes and study circles in Marxism-Leninism.

"(6) The present drive of American imperialism toward a third World War - a war against the Soviet Union - is by its very nature an attack on the democratic peoples everywhere, including the people of our own country. This war drive against the Soviet Union urgently demands that all of us respond speedily and with all our powers to help mobilize the people against such a monstrous and criminal betrayal of humanity."

The other document referred to above, obtained by informant [REDACTED] is a memorandum from the "National Cultural Commission." This memorandum was apparently prepared by the Party's National Committee in New York and points out that great possibilities now exist for the rapid development of a labor and peoples cultural movement throughout the United States. To help realize these possibilities, three major things must be done:

"1. We must help establish a correct ideological and political orientation in our cultural work.

"2. We must help strengthen existing cultural mass organizations and help build new ones in those fields where they do not exist.

"3. We must establish appropriate Party organization for cultural work in every area where the possibility of building a mass cultural movement exists."

The memorandum thereafter outlines the methods by which the National Cultural Commission expects to accomplish this program. Pertinent excerpts from this memorandum are quoted as follows:

"The Role of the National Cultural Commission

"I. The Commission will develop an educational program designed to help achieve clarity on fundamental ideological and political questions in the cultural fields. Recent discussions have made it clear that there is great need for a continuing struggle for ideological and political clarity on such questions as: The role of art and culture; Communist esthetics; the role of the Marxist writer and artist; the struggle against reactionary ideas and trends in the fields of culture (idealism, mysticism, obscurantism, racism, decadence, etc); form and content; etc.

The following methods will be used to carry out the educational program:

1. The establishment of Cultural Commissions in the Districts.

"2. The utilization of the Party educational apparatus for discussion of specific questions.

3. The stimulation of discussions in such organs as Mainstream, New Masses, Political Affairs, Daily Worker, Chicago Star, Peoples World, Jewish Life, etc.

4. The organization of a systematic political training and education of cultural cadres, especially Negro cadres. Special attention will be given to training new writers and artists of labor and the Negro people.

"II. The Commission will actively concern itself with the problems of mass activity in the cultural fields:

1. By helping to strengthen existing labor and peoples cultural organizations such as Contemporary Writers, Peoples Songs, Stage for Action, Graphic Arts Workshop, etc, and by giving support to efforts which are made to establish new ones. Mass cultural activity needs to be developed far beyond the few metropolitan centers in which it is now conducted. In many cities, labor schools, national group bodies, etc. may provide the impetus for organizing mass cultural activities.

2. By helping to develop and by participating in struggles around important national issues:

- a. Fight against thought control.
- b. Fight for Federal Arts & Science Bills.
- c. Organize audience groups to fight for democratic films, radio, books, etc.

The foregoing take on the following concrete forms, for example:-

Fight for rescinding of the 'loyalty oath' executive order of Pres. Truman.

Defense of Hollywood progressive writers, actors, directors. (Washington Un-American Committee hearings scheduled for mid-September).

General fight vs. Thomas-Rankin Committee attack on all fields of culture.

"Campaign directed toward compelling the New York Board of Education to restore 'Citizen Tom Paine' to circulation in New York High School libraries; defense of Don West; the fight vs. Hearst's attacks on progressive literature.

The fight against the forthcoming red-baiting, anti-Soviet films now in production or planned for early production by Hollywood. Fight against chauvinist films (Song of South, etc.).

The fight against the Callahan Act in Michigan.

The fight against the California Tenney Committees 'Education Bills'.

The fight against the militarization of science.

Fight against suppression of Robeson.

Fight for admission of Mexican artist Guerrero and against State Department ban on travelling American Art Exhibit.

Fight to help restore progressive and liberal commentators on the radio.

Fight vs. White Bill in Radio.

Fight vs. Lea Act (anti-Petrillo Bill).

Federal Arts Bill.

Fight for Municipal and State support of art centers.

Help mobilize support for NNC Cultural Divisions in every community. Campaigns directed to radio stations, symphonies, libraries, professional schools, etc. for employment of negro artists, auditions for negro musicians, etc.

Support to the economic struggle of artists led by their cultural unions.

Rally unions for united labor action between A.F. of L. and C.I.O. to struggle for peoples cultural needs.

3. By encouraging the development of a labor cultural movement along two line:

- *a. Labor sponsorship and financial support of professional production organizations in publishing, radio, theatre, film and art - on local, regional and national levels.
- b. Mass membership participation in cultural activities through the establishment of choruses, dramatic groups, camera clubs, dance groups, art classes, and exhibits, writers workshops, etc.

4. By encouraging and development of independent mass cultural media:

- a. Labor and progressive book publishing and distribution.
- b. Film production and distribution.
- c. A Theatre Arts Center in New York City.
- d. Graphic arts production and distribution.
- e. Through the building of a mass circulation for both New Masses and Mainstream as well as all other publications that fight for democratic content in the commercial media, as well as to promote independent cultural activity.

5. By the development of Party cultural activities through the use of cultural forms in Party education and propaganda.

- a. Film strips
- b. 16 mm films
- c. Theatre - skits and songs
- d. Posters and displays
- e. Chalk talks
- f. Choruses
- g. Radio

Some districts are already developing a Party cultural program and have assigned full or part-time personnel to the work. These districts have begun to use the professional forces available in their cultural sections and branches (artists, writers, radio people, etc.) for the preparation of printed and spoken material.

*6. Improving the connection between the National Cultural Commission and the District and City Cultural Commissions by:

- a. Establishing regular communications.
- b. Calling regional cultural conferences.
- c. Helping to set up Cultural Commissions in districts and cities and by regular discussion of their work.
- d. Helping to establish regular relations between District Cultural Commission and District Boards and their various Departments.

The Role of Cultural Sections and Branches

An examination of the following categories of members will reveal a base for the establishment of cultural branches or sections in almost every District:

Musicians, actors, radio writers, authors, teachers, engineers, architects, scientists, journalists, including cultural workers who are semi-professional, amateur or students of the arts.

First Steps in Formation of Branches or Sections

1. Calling together existing forces to discuss a program of work.
2. Determination of concentration fields of work.
3. Assignment of personnel

Where there are sufficient forces to build a number of clubs it is advisable for each club to concentrate on the organization in one specific field, e.g. writing.

Where there is one heterogeneous club of cultural workers, experience has shown that better work will be done if groups are established within it responsible for craft concentrations.

Integration of Cultural Sections and Branches in the work of County, City and District Organizations.

1. Regular liaison between Branch and Section, labor, education and organization committees and corresponding higher bodies of higher organizations. "

B I. Current Communist Party
Developments and Activities
in Hollywood.

As an indication of the current relationship which exists between cultural leaders in the Motion Picture Industry and the national leadership of the Communist Party, the following is being set forth:

[REDACTED] John Howard Lawson it was ascertained on October 6, 1947, that he desired to go to New York to talk to the "people there" prior to going to Washington, D. C. He indicated that he could see considerable value in going to New York and "setting up some of this stuff." Larson was undoubtedly referring to formulating the plans which his group was contemplating putting into effect in connection with their appearance before the House Committee on Un-American Activities.

The Los Angeles Office by letter dated November 8, 1947, advised that during the Hearings held by the House Committee on Un-American Activities, the Communist Party in Hollywood attempted to convince the people that the Thomas Committee (House Committee on Un-American Activities) was a "Catholic inspired committee" and stated that Thomas was a Catholic and that he and other members of his Committee were carrying out instructions of the church in an effort to expose the people whom the church had singled out for prosecution.

Following the Hearings of the Committee, the Communist Party believed that there would be a qualitative gain from the Hearings. According to confidential informant [REDACTED] the Party believed for the first time the Un-American Activities Committee of the House of Representatives was on the defensive rather than on the offensive. She stated that Dorothy Healey, the Organization Secretary of the Communist Party in Los Angeles County, did not believe the Hearings were over, but that the House Committee was "just licking its wounds."

[REDACTED] related that the Party claimed a moral victory for the progressive movement, stating that the House Committee had been forced to retreat and that if the Committee continued they would have to take a different approach. According to [REDACTED] confidential informant, the Party believed that they had sufficiently

ridiculed the Committee's approach and have brought out the point that agencies of the Government, such as the FBI, should handle any kind of investigation and that Congress's business is not investigating any part of American life.

[redacted] previously identified, and [redacted] Los Angeles Labor Chairman for the Communist Party, have indicated the Party's position regarding the defense of the 10 Hollywood writers and directors who were cited by the House Committee for contempt of Congress as follows:

It was decided not only to challenge the power of the Committee, but also to turn the whole thing around so that it became an offensive rather than a defensive. The Reichstag trials were to be tied in. Considerable play was to be made regarding the Constitution and questions raised as to the invasion of individual rights.

The tactics to be used called for an aggressive organization to carry on the campaign on a broad scale and tie in everything on the above basis. The theory of policy of these Communists was that every court room can be turned into a forum and a place for the education of everyone who can hear the defense of the Party.

[redacted] Wilco Salt, one of the Sub-Section Organizers of the Communist Party in Hollywood, it was ascertained that the Communist Party functionaries in the Motion Picture Industry were disappointed in a sense at the abrupt ending of the Hearings for the reason that it deprived them of an active cause around which to rally an attack upon the House Committee on Un-American Activities. Some of the functionaries felt it would be more difficult to maintain enthusiasm for the campaign to eliminate the Committee now that the Hearings had ended.

On December 19, 1947, confidential informant [redacted] of the Los Angeles Office, advised that the recent Hearings on Communism in Hollywood had brought into opposition the entire strength of the Communist Party, nationally and even internationally. He said that every group or organization attached to the Communist Party, as a front or a mask for its activities, has been enlisted to discredit the investigation and to have this Committee of Congress of the United States abolished. [redacted] related that the general theme on which the campaign is carried out is that any investigation on Communism or Communists is an invasion of civil rights guaranteed by the Constitution and further that such

investigation is a sign of the rise of Fascism in the United States. Every press item in the official press of the Communist Party and the literature of the Communist front organizations all repeat the same slogan and chant the same line of propaganda, according to [REDACTED]

He stated that the following organizations and groups have fallen into line with the program of the Party: The Los Angeles County Democratic Committee; CIO Industrial Union Council; Hollywood Screen Writers Guild; Mobilization for Democracy; Southland Jewish Organization; Artists and Science Council of the Hollywood Progressive Citizens of America; and the regular daily newspaper where the American Newspaper Guild has a strong influence.

He said at the same time the Communist Party uses this campaign to make the 10 Hollywood figures cited by the Committee appear as martyrs and thus take advantage of the opportunity as a sounding board to get their distorted program before the American people.

To further show the close relationship between the "unfriendly" witnesses subpoenaed before the Committee and the Communist Party, it is significant to point out that included among the legal representatives of the "unfriendly" witnesses were Charles J. Katz and Benjamin Margolis, both of whom have been identified as Communists through highly confidential sources. In addition, Robert W. Kenney, Bartley Crum and Martin Popper, all of whom have been associated with the Communist movement to varying degrees through Communist front organizations and/or associated with known Communists.

Reliable paid confidential informant [REDACTED] of the Washington Field Office, advised on February 23, 1947, that Charlotte Young, the Acting Membership Director of the Communist Party for the District of Columbia, was employed at Room 100C at the Shoreham Hotel doing stenographic and clerical work for the attorneys representing the Hollywood "unfriendly" 19.

The same informant advised on October 30, 1947, that Charlotte Young received a subpoena from the House Un-American Activities Committee on October 27 or 28, 1947, to appear before the Committee on October 29. According to this source, the subpoena caused considerable consternation in the local Communist Party office to such an extent that William Taylor, Chairman of the local Party, ordered all Party members to stay away from the Committee Hearings. In addition, Charlotte Young was instructed to stay away from all Party meetings and under no circumstances was she to go to Communist Party Headquarters in Washington. All papers,

records, etc. which would have implicated Young in Party affairs were taken from her person as well as from the home of her parents where she resides. According to this informant, Taylor was more upset and concerned over the discovery that Young had been a paid employee of the 19 hostile defendants at their office at the Shoreham Hotel than he had been about anything else for some time. The informant related that the main objective of the Party at that time was to disarrange any knowledge of Communist Party affiliations on the part of Charlotte Young. In this connection, it should be pointed out that the Hearings were terminated before Young was called as a witness.

COMMUNIST PARTY ACTIVITIES IN HOLLYWOOD
(February 6, 1948 to September 15, 1948)

I B. Current Communist Party Developments and Activities in Hollywood

Confidential Informant [REDACTED] in January and February, 1948 reported that the general situation in the motion picture industry, resulting from years of infiltration by Communists, was at that time in a most critical state. He attributed this situation to the investigation of Communism in Hollywood by the House Committee on Un-American Activities in October, 1947, and notoriety which that investigation had given to Communist influence on motion pictures.

This informant attributed this condition partially to a boycott of theaters, particularly in the Middle West and smaller communities, because of the Communist taint of pictures and the employment of known Communists and sympathizers in the making of pictures.

Another reason, according to this informant, why the motion picture industry was in a critical state was due to the fact that producers could not decide on what type of pictures to make, fearing that some pictures might add to the reputation of Hollywood as a center of Communist activities.

Informant [REDACTED] also stated that Communist infiltration of the motion picture industry had begun in 1935 and was not unknown to the heads of the industry and, in fact, some of the top studio officials had actually given aid to the Communist penetration. This informant stated that in order for the producers to protect the industry and their own financial condition, they had found themselves lined up with the Communist Party in a united front to oppose any investigation of Communist infiltration into the motion picture industry, and that the producers now find themselves working hand in hand with Communists, Communist fronts, and all elements sympathetic to that cause.

According to this informant, following the Washington hearings in October, 1947 the producers had issued a statement that they would not employ known Communists in the motion picture industry and would voluntarily clean house of all such elements. As a result, certain writers and directors were discharged, but the movement proceeded no further. [REDACTED] reported that all the efforts of the producers were, at the time of his report, directed toward covering up the Communist situation in Hollywood and using all possible pressures to discredit and, if possible, abolish the House Committee on Un-American Activities.

In April, 1948, informant [redacted] stated that there was considerable unemployment in the motion picture industry and very little action in the field of production of motion pictures. The informant attributed this situation to the curtailment of foreign markets in those countries which were satellites of Russia, and secondly, to public opinion within the United States which considered Hollywood studios as a hotbed of Communist activities. The informant was of the opinion that the top executive structure of the industry was making no effort to curb the activities of those individuals who had brought about the situation within the industry, and that efforts were still being made to hush up any investigation or exposure of the industry in activities not to the best interests of the United States. The informant went so far as to state that it was fairly apparent that those who controlled employment within the industry were frowning on any person or persons who openly opposed the Communists or the Communist Party.

In substantiation of this statement, [redacted] reported that at a meeting on March 31, 1948 of the Motion Picture Alliance for the Preservation of American Ideals, it had been stated that anyone fighting Hollywood Communists would have to make great sacrifices in his personal affairs.

Informant [redacted] further reported in February, 1948 that the Jewish question was becoming very apparent in Hollywood. He also stated that Jewish publications themselves were raising the issue that the House Committee and all other government agencies or state investigative agencies concerned with the investigation of Communism were actually attempting to attack the Jews rather than the Communists.

The informant stated that the majority of producers in Hollywood are Jews and that about seventeen of the nineteen "Unfriendly witnesses" subpoenaed before the House Committee in October, 1947 were also Jews, that the racial issue is becoming more and more apparent, and that the producers and those in high positions are becoming so sensitive on the subject that they are actually becoming morbid about it. This attitude, according to the informant, plays right into the hands of the Communists who exploit the work of the Investigative Committee as a sign of rising Fascism in America. Informant [redacted] attributed to this racial issue the fact that the producers and the entire motion picture industry were doing all they could to protect the Communists within the industry and to oppose any sincere cleaning up process such as had been promised to the House Committee on Un-American Activities.

In regard to actual Communist Party activity in Hollywood, during the latter part of January, 1948 the Communist Party officially took notice of the

Hollywood situation and put out a pamphlet bearing the headline, "Motion Picture Workers, Keep Your Eye on the Ball—the Right Ball—You are Behind It". This pamphlet was sent by mail to thousands of motion picture employees and others connected with the industry. It was signed by the "Morgan Hull Section" of the Communist Party, and denounced Red-baiting and blacklisting, and urged the repeal of the Taft-Hartley Act and the defeat of congressmen who had voted in favor of that Act.

This pamphlet presented the Communist Party program as in favor of guaranteed wages, pensions, better seniority and grievance clauses, etc., and admitted that there were Communists in Hollywood, that there was no secret about that fact, and that the "Real trouble is that there aren't enough Communists in Hollywood." This marks one of the few times that the Communist Party officially has directed a message to employees in any particular industry.

With reference to the Morgan Hull Section of the Communist Party, Los Angeles Confidential Informant [redacted] reported that this section had been created at a meeting of Communist Party functionaries in November, 1947, and was designed to bring all Party members who were AFL unionists into one section for the purpose of better coordinating the Party's work of infiltrating various AFL unions. The informant estimated the membership at approximately 800, all of whom were AFL members. The informant stated that this total membership did not mean that all members of the section were connected with the motion picture industry, but represented all AFL Communists in the Los Angeles area. The informant felt that it was significant that the above-mentioned pamphlet was directed toward the employees in the motion picture industry where the AFL has complete union control.

More recent information concerning the activities of the Communist Party itself in relation to Hollywood was furnished by Los Angeles Informant [redacted] (member of the Communist Party). This informant reported that the Hollywood Section of the Communist Party had been revised and consisted only of so-called "cultural" and professional Communist Party members, and included not only writers, actors, directors and other people within the motion picture industry, but also doctors, lawyers, scientists and other similar professional groups. In the past, the Hollywood Section had been comprised of a geographical area rather than a concentration, while under the present organizational setup the term "Hollywood Section" is practically synonymous with "Cultural Section" because of the character of the membership concentration. In July, 1948, this informant furnished figures concerning the standings of the various Communist Party sections during the then active membership drive, and the Hollywood Section was listed as having a quota of 25 recruits, but as of June 1 not a single new member had been recruited into the Hollywood Section.

The opinion of this informant was that this lack of new recruits might be due in part to the hesitancy of new prospects to "sign up", or a disinclination of the Hollywood members to risk exposing themselves by recruiting efforts.

The Communist Party, during the first part of 1948, inaugurated a definite program of security, and this "Security Conscientiousness" was being taken more seriously in Hollywood than elsewhere.

As an example of this interest in security, Los Angeles Informant [redacted] (a member of the Communist Party) reported on a meeting of the Hollywood Section, attended by John Stapp, organizer of that section. At this meeting, Stapp laid considerable stress on Party security, stating that no names of Party members are recorded and that membership cards and serial numbers had been discontinued. He also stated that Party members had been instructed to keep a constant vigil against spies in the Party and against chance revelations of Party affiliation. Stapp told those present that all Party records, excepting those maintained by Communist Party headquarters, had been destroyed and that all Communist Party cards, as well as duplicates of those previously issued, had likewise been destroyed. Stapp indicated that each branch of the Party had selected one person at random, whose job it was to memorize the names and addresses of the members of that particular branch, and that any telephone numbers and similar data necessary to be maintained would be kept in a regular telephone or social notebook in alphabetical order, intermingled with the names of friends and business associates so that there could be no positive identification of Communist Party members as such.

Informant [redacted] stated that it was his understanding from Stapp's remarks concerning Party records for the Hollywood Section that such records were maintained at the national Communist Party headquarters for the Party.

It should be noted that highly confidential sources available to the Los Angeles Office have established that no membership records of any kind are maintained at the Communist Party headquarters for Los Angeles County.

1 C. Additional Early Communist Party History and Organization in Hollywood

New York Informant [redacted] reported that in the latter part of 1935 the Political Committee of the Communist Party commissioned V. J. Jerome to visit Hollywood for the purpose of reorganizing the Communist

Party's Hollywood Branch. The reasons for this organization were twofold: (1) Because Lionel Stander, an actor, was considered to be "Too leftist", and as a result too difficult to get along with; and, (2) To set up a separate branch for the prominent professional people who were refraining from Communist Party activities because they felt that they were exposing themselves unnecessarily to adverse publicity by openly associating with non-professionals who were prone to boast of their Communist Party connections, and, in fact, their acquaintanceship with prominent Hollywood people.

According to Jerome, the new Hollywood branch of the Communist Party, after his reorganization of it, was held responsible to the national office of the Communist Party which also took charge of all Communist Party money coming from Hollywood.

Informant [REDACTED] reported that during this period, the Cultural Committee of the Communist Party was in direct contact with Hollywood through its chairman, Lionel Berman, who was frequently consulted as to the advisability of the Communist Party's pushing or promoting certain scripts or productions.

[REDACTED] indicated that actors Edward G. Robinson and Frederic March were among the individuals who came under Berman's influence. Informant also reported that the Communist Party worked particularly hard to promote the pictures "Mission to Moscow" and "North Star" and in connection with the first named picture, issued a directive containing instructions for its promotion.

Also according to informant [REDACTED] the first real impetus to the infiltration of the motion picture industry was the sending by the Communist Party of John Howard Lawson to Hollywood in about 1941 for the purpose of promoting the Party's influence in the motion picture industry. Following Lawson's arrival in Hollywood, the national office of the Party would send almost any Communist who could write to Lawson, who would take care of such writers and thereby help the Party. Among the individuals who the informant stated had been sent to Hollywood under Lawson's influence were: Alvah Bessie; Michael Blankfort; Albert Maltz; and Dalton Trumbo.

The informant also reported that Blankfort, in addition to his own personal reasons for wanting to go to Hollywood, was to be involved in some program with Emmett Lavery to work on winning Catholics in the Hollywood area over to the Communist cause.

The informant also advised that Dorothy Parker and Donald Ogden Stewart assisted Lawson in his work for the Party, and that it was through

Lawson's efforts that Hans Eisler had been brought to Hollywood. The informant further reported that the Screen Writers Guild had definitely been under the control of the Communist Party, which had played a prominent part in its organization and development, and that the Cultural Committee of the Party had agreed that control of the Hollywood writers would provide a wedge for the control of all Hollywood. Emmett Lavery was made president of this guild because the Party felt that Lavery, known as a Catholic, could be more effective whereas a man better known for his Communist connections might be at a disadvantage.

In connection with the guild, [REDACTED] stated that in 1945 it was as completely under Communist Party control as was the International Workers Order.

Informant [REDACTED] stated that he was convinced that the following Hollywood personalities are or have been members of the Communist Party: Alvah Bessie; Michael Blankfort; Millen Brand; Richard Bransten; Lillian Hellman; John Howard Lawson; Albert Maltz; Ruth McKinney; Dorothy Parker; Donald Ogden Stewart; and Dalton Trumbo - all writers; John Garfield; Frederic March; Paul Robeson; and Edward G. Robinson - all actors; and Alfred Kreymbourg. This informant also advised that the following individuals prominent in the infiltration program were close to the Communist Party, although he would not state that they are actual Communist Party members: Bartley Crum; Philip Connolly; Norman Corwin; Gene Kelly; Robert Kenny; Paul Muni; and Arch Obler. It should be noted that of the individuals mentioned by this informant, Los Angeles Informant [REDACTED] (a highly confidential source) has identified the following as members of the Communist Party: Bessie; Lawson; Maltz; and Trumbo.

The August 2, 1948 issue of the "Washington Star" reported on testimony which Louis Budenz had given before a Senate Committee in regard to the Communist Party, and quoted [REDACTED] as stating that so much money came to the Communist Party from Hollywood that at one time there was a jurisdictional dispute as to how the money was to be divided in the use for Soviet activities.

I. B. COMMUNIST PARTY DEVELOPMENTS AND ACTIVITIES IN HOLLYWOOD
(September 16, 1948, to July 15, 1949)

During the fall of 1948, an individual by the name of Sidney Bernstein, who is generally known as Sidney Benson, was devoting a considerable portion of his time to work on behalf of the Communist Party. Agents of the Los Angeles Office conducted numerous surveillances which disclosed that a group met with some regularity at approximately noon on Fridays. Individuals attending these meetings were Sidney Benson, Mortimer Offner, Leona Chamberlin, Lynn Whitney, and Margaret Maltz, all of whom, with the exception of Benson, have in the past been identified as Communist Party members by Los Angeles Informant [REDACTED]. It is the opinion of Agents of the Los Angeles Office that the above individuals comprise the Cultural Commission for the Communist Party in Los Angeles.

Also during the latter part of 1948, surveillances conducted by Agents of the Los Angeles Office indicated that John Stapp, Section Organizer for the Hollywood Section of the Los Angeles County Communist Party, spent several days each week contacting various men and women employed in the motion picture industry who have been identified as Communist Party members by Los Angeles Informant [REDACTED]. Among the individuals that Stapp has contacted have been Waldo Salt, Louise Rousseau, Frank Spector, Joy Darwin, and John Howard Lawson. In addition, Stapp attended several meetings with known Communist Party members in the motion picture industry.

On July 17 and 18, 1948, the 13th District of the Communist Party held a convention in Los Angeles and Stapp addressed the convention on the subject of the Party's work in the cultural field. He described the entertainment industry as a fringe industry under capitalism, but of value in exposing the contradictions in which capitalism is being plunged. In connection with the motion picture industry, he cited its inefficient methods, the competition for foreign markets, the high overhead for salaries for Vice Presidents, and the utilization of speed-ups and loyalty oaths as terrorist methods.

With reference to Sidney Benson, previously mentioned, he is well acquainted with innumerable Communist Party members in the motion picture and radio industries, and has received very considerate treatment from such individuals. Benson told Los Angeles Informant [REDACTED] that he would be glad when his cultural work was over, which the informant construed as indicating that Benson was to function in some type of organizational capacity in the cultural field in Hollywood.

Indications were received during the fall of 1948 indicating that financial contributions to the Communist Party were not as freely available in Hollywood as had been the case in the past. Los Angeles Informant [REDACTED] indicated that many of the individuals in Hollywood were in financial straits, such as the "Hollywood Ten", and that other Party members in high salary brackets were inclined to "cover up" and to contribute only to Party functionaries and to controlled organizations.

During the early part of 1949 it was learned that the Cultural Section of the Communist Party in Los Angeles claimed a total membership of 407, which indicated that some 400 Party members were employed in the motion picture, radio, and allied industries in the Hollywood area, including individuals who were members of various professions, such as lawyers, doctors, scientists and authors who, for one reason or another, felt they could not afford to risk exposure of their Party membership. At this time it was learned that of the 407 total, 387 members had actually been registered for the current year as of March, 1949. This indicated that approximately 95% of the cultural membership were on record as Party members for 1949, and that their dues were paid up to date. This was a better record than the county membership as a whole, of which approximately 86% had been registered for the year 1949.

The Cultural Section of the Communist Party is known to have a Section Executive Committee and an Organizational Committee, both of which meet once each week. However, the identities of those comprising these two committees are not yet known.

The memberships of the clubs in the Cultural Section are broken down with a membership limit of approximately 20, and for the purposes of additional security, each club itself is again broken down into groups of six or seven members. Of the clubs in the Hollywood area, the following are known to exist: Jacob Leisler (for writers), Aragon (for members in the radio industry), Fiske, Frenau, Barbusse, McGuire, and Haldane. With reference to the Haldane Club, at least half of its membership is reported to consist of comrades with ten or more years of membership in the Party, while the balance of the Club is composed of individuals considered prominent by members of the Communist Party.

With reference to the history of the Communist Party in Hollywood, the column of Bob Considine appearing in the "Washington Times-Herald" of March 4, 1949, stated that late in the 1930's the Communist Party began to move some of its more talented individuals into Hollywood, and that the organizers "found a fertile field of endeavor among some of the tinselled souls who had developed a guilt complex over their earnings or a lust for power growing out of an intellectual contempt for the pioneers who bossed them." Considine commented that it was a move which should be expected inasmuch as products of Hollywood were being witnessed by 75,000,000 Americans each week, and that Lenin had devoted much thought and some wordage to the need of seizing the medium.

II. COMMUNIST INFILTRATION OF LABOR GROUPS

Confidential Informant [redacted] of the Los Angeles Office, who was a member of the Communist Party from [redacted] until [redacted] and who has been active in the motion picture industry for a considerable period, reported that in 1934 the Communist Party realized the propaganda possibilities in the motion picture field and decided to move into the motion picture industry. He related that in the Spring of 1935 direct orders came down in mimeographed form from the top structure of the Communist Party, USA, to all units in the Los Angeles area instructing them to intensify and concentrate their activities on Hollywood and the motion picture industry. This directive emphasized the fact that Communist must try to capture the labor unions and pointed out that if this were done, the unions could be of tremendous service in influencing the type of pictures produced and thus serving the Communist cause. It should be pointed out that Informant [redacted] did not furnish this information to the Bureau until 1942, and, consequently, this mimeographed form referred to by him is not available.

John L. Leach who, in 1934, was the Organizational Secretary of the Los Angeles County Communist Party, gave testimony before the Los Angeles County Grand Jury on August 14, 1940. On this occasion he testified that Jeff Kibre was a member of the Communist Party in Hollywood in 1934. He further testified that W. J. Jerome, a prominent Marxian Communist who has been engaged in the Communist propaganda field, was sent in the latter part of 1935 by National Communist Party Headquarters to Hollywood at which time Jerome sought the aid of Jeff Kibre in setting up plans for capturing the Hollywood motion picture industry for the Communist Party.

Ezra T. Chase, identified in 1939 as having been a member of the Communist Party for a period of seven years or more, swore to an affidavit in Los Angeles on March 12, 1939, that Jeff Kibre was a member of the Communist Party. His affidavit further stated that Jeff Kibre was at that time assigned to "special" work in the studio unions, more specifically in the International Alliance of Theatrical Stage Employees, Local 137 to the organizing of special studio units of the Communist Party.

[redacted] the International Alliance of Theatrical Stage Employees, who has been active in the trade union movement in Hollywood for a number of years and who is familiar with the activities of the Communist Party members in connection with labor groups in the motion picture industry, related that the Communist penetration of the motion picture unions began in 1934 or 1935 when a meeting was held in Carmel, California, at which the principal figure, one Mr. Michael Lstein, then attached to the Amtorg Trading Corporation and bearing the title of "Commissar of Heavy Industries of the U.S.S.R.", was present as well as a number of Hollywood personalities..